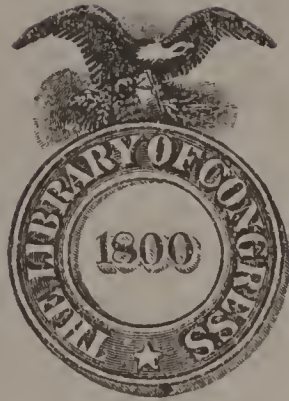


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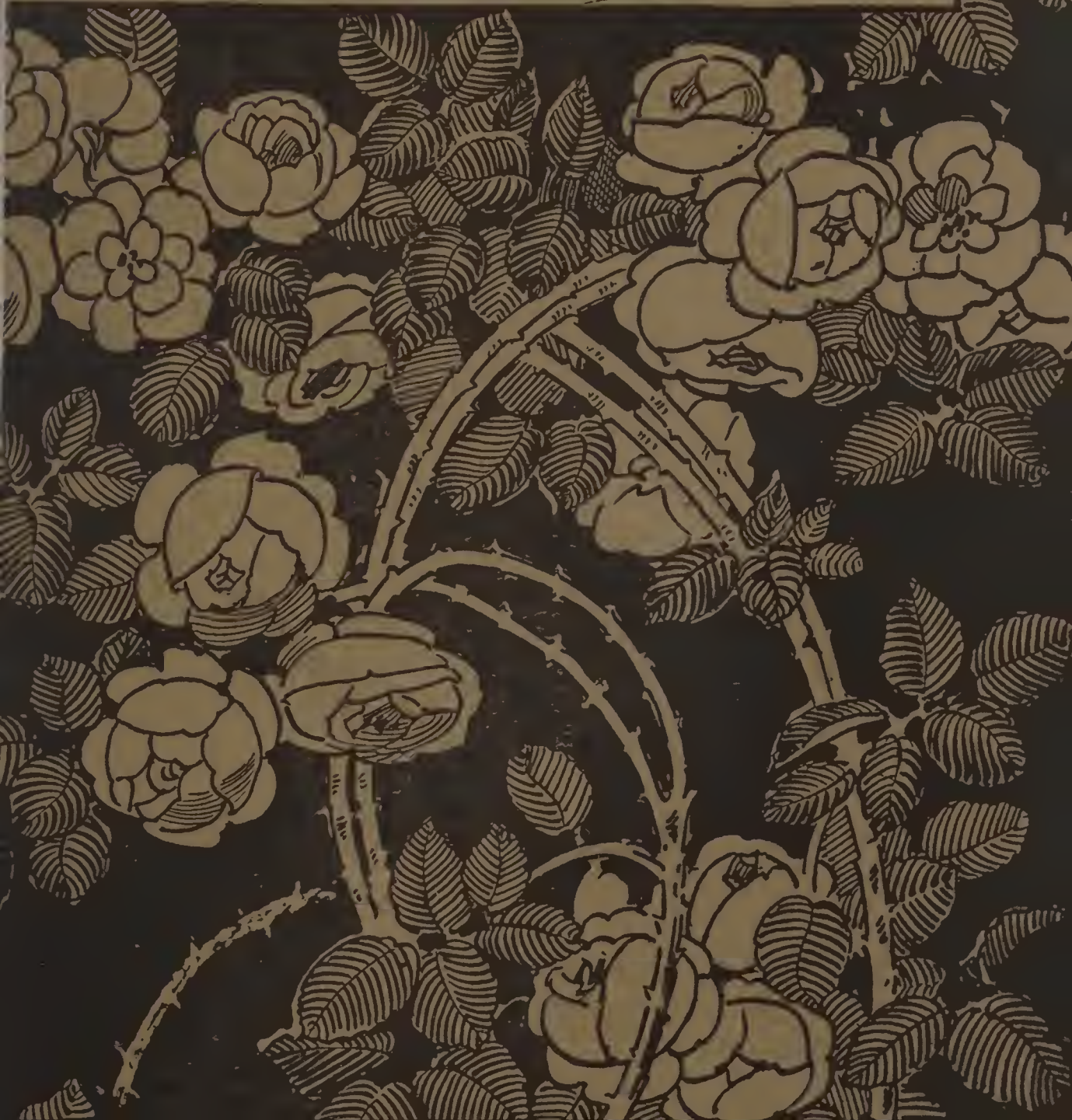
THE TEACHER

OF

FLOWERS AND FRUIT

PAINTING

BY D. M. CAMPANA



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IN this book I will deal on the topic of "Flower and Fruit Painting," and will endeavor to explain as plainly as possible the best method and Colors employed by the very best artists in reproducing flowers and fruit with Water Colors, with Oil Colors and China Colors.

I will deal in general, because the detailing of all known fruit and flowers would be an undertaking requiring a number of books making the work very expensive and not easily purchased by people with small means. Furthermore, not all flowers and fruits are popular with the public, some being painted more than others on account of their more decorative shapes and colors and also because of their individual pleasing and delicate appearance.

It would of course be a useful task for our reader

to study nature in order to get better acquainted with the subjects, their forms, their movements, their colors and also the shapes and colors of their leaves.

As I mention leaves, I must say, that every flower or fruit must be given the proper shape of leaf, as it would be very incongruous to see, for instance—an apple with a grape leaf or grapes with apple leaves. This is a mistake very often found among decorators not having had a sufficient training in nature; and this insufficiency will always make the work inartistic and poor.

If you will take my advice you will copy with pencil, flowers and fruit from nature as much as possible, as it would not be quite necessary to begin copying them with colors. Pencil drawing will be sufficient and will be the proper thing to give you a general idea of the shape.

Take for instance, roses, of which there are so many kinds and shapes, some having curly petals, some having small and straight petals, some being closed in a bud-like shape and some wide open. You will notice that if you come to paint these roses, you should know at once the special shape that you intend to reproduce, so that people when looking at your decoration, will easily know if the rose you painted is an American Beauty, McKinley Rose or whatever kind you may desire to call it.

If you have several good drawings made with pencil, when you come to paint with color, you will be more positive regarding the proper place to put your touches and you will not tinker over and over with uncertain touches and poor handling.

A good many of my readers will object to giving the required time for the study of Drawing, as they

will claim, time is short, and they must make a little money.

This reason, of course, is very strong, but if you wish to learn a trade, you must be ready to sacrifice some money just as when you are starting into a new business.

The time that you spend will repay you a hundred-fold and if you will take the time of learning how to draw, you will have the greater advantage of being able to paint quickly and better, which, of course, will bring you a far better financial return than if you had carelessly neglected this important point, of drawing from nature.

You should therefore begin properly and should realize that it takes time to do any kind of work and that it takes still more time to do that work properly. You can place some flowers standing in a small vase with water, near the window, so that the light will illuminate them on one side only, take some drawing paper and a pencil and begin to draw the flowers and leaves as you see them in front of you, copying the whole very carefully and as correctly as you possibly can.

Draw the subjects with all details, show the different petals, how they are attached to the stems, how the leaves are attached to the small stems, how many leaves in the cluster and have everything just like the model.

When your drawing is correctly done in pencil, you may apply the dark shadows seen between the petals and these shadows will give the roundness to the flowers and give the proper relief.

I mentioned before that the light should come only from one side, and this is of the utmost importance, because in this way the light will illumi-

nate the flowers on one side and on the opposite side it will be in the shadow.

Always follow this suggestion in everything you paint and have light on one side and shadow on the other because this will make it much easier to give the right impression of the flower and also because this is a general rule in all paintings, that is, **“light and shadows.”**

If you had copied such a flower in the open air, and the light had come from all direction, you would find it much more difficult to apply the different shadows.

For this reason I would advise you always and especially in the beginning to copy your subjects indoors.

Of course, in suggesting rules for flowers, I always include the same rule for fruits, as they also are copied similarly to the flowers and they are also placed in the same position and drawn carefully with a pencil. You may undertake the painting with colors, but be certain not to be too anxious to start using the colors, because colors are actually of secondary importance, when compared with drawing.

You can paint a flower or fruit with two or three colors, and if the drawing is correct, you will find the effect to be beautiful while on the contrary, if you have the most beautiful colors and the drawing is incorrect, the decoration will be positively inferior in quality.

In painting flowers I would call my readers' attention to the lightness and easy movements of the flowers as compared to fruits. Flowers are generally more decorative and they usually have long stems, which can be twisted and moved around considerably when being painted.

WATER COLOR PAINTING, OIL COLOR PAINTING, CHINA PAINTING—THEIR DIFFERENT TECHNIQS AS COMPARED TO ONE ANOTHER AND THE BEST METHOD OF REPRODUCING NATURE WITH THESE THREE DIFFERENT PIGMENTS



READERS interested in learning Flower and Fruit Painting in Water Colors will find all matters pertaining to technic of Water Color Painting individually explained in this book. If you desire to study the technic of Oil Painting and its method, all primary rules will also be found in this booklet. The method and technic of China Paniting will be found explained very thoroughly in saporate chapters. To explain more fully the primary rules of either one of these three branches of painting as may interest the individual student, I have divided them in three separate classes. Students may refer to them accordingly.

This book is purposely written for students wishing to learn the painting of flowers and fruits from nature, without the help of a teacher. It is no doubt a difficult matter to learn a trade or an art without having a person to explain to you how to master the different difficulties.

The best way to follow is to purchase a text book which would take the place of a teacher and gives all the important facts you may require at least for the beginning, and to acquire from this book a general idea of this art.

If you are sincerely interested in your work, you will continually learn new points and master those difficulties thought insurmountable at the beginning.

Work and work again, as this book does not accom-

plish, but teaches you the method, with which you must accomplish.

Art is difficult, as it not only attempts to reproduce nature, but it adds, takes or composes for the purpose of making harmonious things. Study nature continually, as this is the master teacher of all branches of art.

Readers may also be able to make useful comparisons between these three kinds of paintings, and the comparisons may prove useful and interesting.

Flowers are very airy and weigh very little, so that they can be easily placed, here and there, partly covered with background or coming out of the clouds, making it very pretty and light.

Fruit, on the contrary, being heavier by nature, are in most cases painted in a laying position, for instance—on the table, in a basket, etc. In china painting, they are also painted in decorative positions. You will notice, that though flowers generally look upward, fruits hang down, this being very obvious, as they are heavier than flowers.

Such a fact is, however, very often overlooked and the appearance of the subject will be faulty and out of place.

There is another difference between flowers and fruits, this difference being in the transparency of the subject.

Flower petals are very thin and transparent; while the nature of fruit will generally not allow the light to penetrate them.

An exception to this rule would be grapes, currants, gooseberries and a few others, which being of a liquid nature, will allow the light to penetrate them and will show a certain amount of transparency.

The student should also remember, that especially among flowers, nature follows a certain rule as to the amount of petals for every flower and also as to the attachment of such petals to the main body.

You will find, for instance—that wild roses have five petals, violets have five, as also forget-me-nots and most of the fruit blossoms have five petals, and if you paint any special flower, it is absolutely necessary that you know beforehand how many petals such a flower has, so that you may paint it correctly. Green leaves also grow in cluster of certain numbers, 3, 5, 7, etc.

Of course, there are exceptions to the rule, because natural freaks are liable to show a flower with one petal less or more than the general rule, but this being only an exception, it should not enter into your decoration, because you are supposed to paint nature as it is in its proper form.

You never paint clover leaves with four petals, simply because you are apt to see one with four leaves; and for the same reason you should always study the character, not only in form, but also in the number of petals.

It would be a difficult matter to give a certain number of petals for roses, chrysanthemums and such flowers with a large number of petals, but it would not be surprising if they also would come very close (if not accurate) to a certain number of petals.

With fruit of course, this rule is not necessary, because fruits are in solid form and they will only follow a certain shape and that will be all that need be observed by students.

The stems of the fruit are always more clumsy and stronger than the stems of flowers because fruit is heavier and needs support.

These are a few of the principle rules which I wish to impress upon the students, and a good many more will be added in the course of this book.

WATER COLOR PAINTING



PAINTING with Water Colors is perhaps the most difficult of the three methods treated in this book. It is most difficult because if a mistake is made, for instance, color applied over a high light, a cloud covered by the wrong tint, a false line on your figure subject, etc., it is particularly difficult, if not impossible, to cover up the mistake, at least without recourse to some special trick.

Paper does naturally absorb the color and no amount of washing or tampering will give you good results. You may make a clever correction, but not clever enough to pass unobserved by an expert critic.

In other branches of Art, colors can be erased or covered, but not so easily in Water Color painting. The peculiar nature of the paper will always retain a certain amount of the color. You, therefore, are warned to be most attentive in planning every color before the application of the different shades, as when you have started, you will not be able to take time for mixing new shades or looking for colors, brushes, etc.

Prepare at first an accurate drawing of the subject you wish to reproduce. Remember that drawing is of the utmost importance as if the drawing is good, you have attained half of the success. Take sufficient time and plan all your details with a very delicate pencil line, even marking small secondary

objects liable to escape your attention when you are busily engaged in applying colors.

When you paint, every stroke must be in the proper place and the work must be rapid. The quick drying of the Water Colors and the difficulty of changing shades or connecting them without leaving hard marks or lines is very great. In fact, your proficiency will be attained when you will be able to blend and unite different parts in your painting without showing any sharp and connecting lines. In order to succeed in this, I advise you to have several small receptacles (small saucers) at hand and prepare all the main shades needed for the particular work you wish to undertake. For instance, if you are to paint a landscape and wish now to paint the sky, you should have a small receptacle or small saucer with the general blue tint of the sky, one with the light tint needed on the light part of the clouds, one with the middle tone of the clouds, one with other dark shading, etc. If any other color is needed, have still other saucers containing the different shades and in plentiful quantity.

If you wish to paint flowers have several saucers with the different shades of colors, as for instance, for a Pink Rose. Have two or three strengths of CARMINE, some for the dark shades, one for the middle tone and one for the lightest parts. Have another saucer with the neutral tone, as for instance, a very diluted mixture of CARMINE AND EMERALD GREEN which is used for a neutral tone and have some LIGHT YELLOW for transparency often noticed at the attachment of the petals.

Having all the colors at hand, you will now take several clean brushes and will begin to apply the colors in the proper place as seen on the original you

are trying to copy. ALWAYS begin painting your subject on the upper part and have plenty of color in your brush so that it will spread and run downward and suffuse into the next shade you are going to apply. If you use a brush with very little color on it, your application of color will dry too quickly and this will handicap you in blending the different shades. Take of one color and apply, then apply of another next to the first one before the first one has time to dry and the two will blend together without leaving any bad or sharp lines. Keep on until the different parts of the subject is finished.

It is very difficult to paint a flower or any other subject with only one coating of color, but by working as simply as possible and by retouching as little as possible, you will have a much better effect and a more transparent one than if you had retouched and repainted your work several times.

Dampening of the paper is a good help and will keep your colors from drying quickly. In this case you dampen the paper only on those parts you are intending to paint. Use a large brush full of water and go over the paper two or three times, as only one coating of water will not be sufficient to leave enough humidity in the paper. As I have mentioned above, you should not dampen the whole picture, but only the individual parts to be painted at the present time and in this way you can blend your different colors much easier and at your own ease. When you work with dampened paper, use more color, as your tints will dry out very light.

An experienced artist may be able to work very satisfactorily without having any special outfit, or moistening of paper or tints ready in the saucers, but it takes a long time to master this art. I also

advise students to use colors in tubes, as tubes are ready and quickly pressed out on the palette, furthermore they are always clean. Colors in pans, on the contrary, are generally passed over and over with the brush and are not always clean; they will also require considerable rubbing before the necessary color is produced. A list of colors are given here which are considered sufficient outfit for a general line of Flower and Fruit painting. Of course, many more shades are manufactured and could be added to the list but for a good all-around outfit the following list is sufficient:

INDIAN YELLOW	RAW SIENNA
LT. CADMIUM YELLOW	EMERALD GREEN
DK. CADMIUM YELLOW	COBALT BLUE
VERMILION	PRUSSIAN BLUE
CARMINE	HOOKERS GREEN
CRIMSON LAKE	No. 1
BURNT SIENNA	HOOKERS GREEN
VAN DYKE BROWN	No. 2
IVORY BLACK	CHINESE WHITE
PAYNES' GRAY	

By intermixing these seventeen shades many other shades are obtained and these will give you a large field of colors. For instance, by mixing INDIAN YELLOW with PRUSSIAN BLUE a variety of very good GREENS for foliage will be obtained. CARMINE mixed with COBALT BLUE will give a soft, good VIOLET and PURPLE tone, etc. If you can purchase good quality colors, do so, as good quality materials are more reliable and work more satisfactorily.

As for Brushes, four or five different sizes will be all you need. One small No. 1, two medium No. 4

and No. 6 and two large wash brushes No. 10 and No. 12, all pointed. Purchase good paper, for instance, Whatman's, Fabriano or Arnold's as these three marks are good. However, I do not advise using the rough surface paper for student's work, as this quality requires more ability to handle and cover. The smooth and medium quality will be far better paper for the present. Have it well tacked up on the Drawing Board or use paper blocks. Have a receptacle for clean water, a slab of white opaque glass or a white china palette will complete your outfit.

In painting with Water Colors, begin always at the upper part of the picture as we have already mentioned. Keep your paper leaning backward and not laying flat on the table, as this will allow your shades to move downward and will also prevent the forming of color pools which would affect the appearance of the painting. Finish up all your work as much as you possibly can with the first coating. The least tampering, the better the effect. Sketch down the whole picture so as to have a good idea of the general effect and then apply the details at the end.

If you are very little acquainted with Water Color Painting Art, you will find a large variety of information on the Book "**The Teacher of Water Color Painting,**" by the same writer. List of his books can be found elsewhere in this booklet. A catalog showing more complete list of colors, brushes, papers, etc., will be sent free of charge by writing this author.



OIL PAINTING



OIL PAINTING varies from both Water Color painting and China painting which two might be called transparent.

In Oil painting the colors are fully opaque, or not transparent. They cover everything under them. To make a light color out of a dark shade, you add White, which is also a non-transparent color.

The more White you use, the lighter will be your shade.

The best medium used is boiled Linseed Oil, perhaps mixed with turpentine, about half and half, to make it less glossy.

With oil colors you can work almost at your own pleasure, as a mistake can easily be covered and another color applied over the mistake. You can retouch your painting continually, though I would advise students to allow the former coating to dry perfectly before applying more colors over the previous day application.

This is to prevent the accumulation of oil affecting the durability of the picture.

The technique in painting with Oil colors may be good or bad according to the attention given to a few simple rules in the application of colors. Good painting should have freshness of color, good handling of the brush, and lack of tinkering. Titian is a master in technique, while Hals is a master in handling of the brush. Bougherau is perfect in a finished technique, while Zorn and Sargent are more attentive to simplicity in handling colors. They do not tinker and every brush stroke counts.

In comparing the old masters with the new ones, I come to the conclusion that the old masters worked over and over their paintings, in this manner producing a certain thickness of color and oil causing in their paintings a solid surface, resistant to weather influences and to change of tone. The modern masters on the contrary, paint their picture quickly with few strokes and with little thickness of color, thereby producing a work lacking that deepness of color as found in the old master's work. Murrillo, Rapheal, VanDyck, Rembrandt have, you may say, fresh and perfect color. Raffaeli paints in the old master's style, so does Sim, and their works look always clear and rich. But the tendency of the newcomers is to produce effects with very little color, a method re-



CURRENT SKETCH BY D. M. CAMPANA

quiring great training and technical knowledge, but having a flat appearance.

It is very difficult to reproduce Flowers, of Fruits or a person's features with a few strokes of the brush, but the modern masters can do it. Summing up, students should rather learn to paint with abundance of color than with light and thin ones. A good deal of color in a painting will keep fresh without much varnishing, while a thin color will acquire that mat surface, lacking depth and freshness. I would also advise students to avoid mixtures harmful to the color and to use as medium in Oil Painting a mixture of half turpentine and half boiled linseed oil of good quality. While this mixture will act as a varnish for the colors, it will not give the gloss that pure linseed oil will give to the painting. Too much gloss is undesirable and by mixing half of the oil and half turpentine, the proportion will give the correct appearance to the painting without further need of varnish. Turpentine alone would give a mat appearance to the colors in the picture. These advices will help considerably in starting students toward better work.

As I have mentioned in the painting with Water colors, students should have their subject well drawn on the canvas before beginning the application of colors. The size, movement, the composition of the group must be well understood and drawn. This being done, half of the work is accomplished. Begin now by applying the background, and next paint the dark flowers or fruits or anything that is more in the shade. These dark parts of the picture are the controlling spots of your composition and follow up from dark to light and lighter portion of the picture until you have the whole canvas covered. This first application does not signify any finishing

of any part of the canvas, but it is a general covering of colors, giving you a temporary idea of the general color effect of the picture. The details will come later when you have found a good, harmonious combination of colors. If you are not quite versed in the name of colors, in their mixtures, in the technique of painting in Oil, you will find all details given in the book, "The Teacher of Oil Painting," by the same writer, as this present book dwells more in matter pertaining to painting the different species of Fruit and Flowers, it being understood that you already know how to handle the colors and the brush. A list of Oil colors which will be sufficient for painting Fruits and Flowers in general is given as follows:

Flake White	Carmin Lake
Cobalt Blue	Crimson Lake
Vermilion	Ivory Black
Raw Sienna	Emerald Green
Burnt Sienna	Cadmium Yellow, Dk.
Vandyke Brown	Prussian Blue
Chrome Yellow, Lt.	Naples Yellow
Chrome Yellow, Dk.	1 bottle pale linseed oil

A list of Brushes is as follows:

1/2 doz. Bristle Brushes (Flat).

1 each No. 2, No. 6, No. 10, No. 14, No. 18 and No. 20.

For canvas: You may use cotton canvas for sketching, this being sold by the yard. For better work you may use linen canvas also sold by the yard. Canvas mounted boards are also very useful for out-of-door sketching. Stretcher pieces can be bought and canvas tacked on by the student. A palette about 9x12, an oil cup and an easel will complete a fair outfit. The cost may be about \$6.00 for

brushes and colors, \$1.00 for one yard of canvas and \$3.00 for the easel. This easel is not always necessary. Any stick can be used for leaning your arm. A complete catalog showing a large variety of materials used by students and artists will be sent free of charge by writing this author.

CHINA PAINTING



IN CHINA PAINTING you use colors which are manufactured from oxide, such as oxide of tin, oxide of magnesia, oxide of cobalt, etc., combined with such minerals as flint, spar, lead, iron, gold, etc. These colors applied over the white surface of the China will cover it partly, therefore, colors used for China painting may be called medium opaque.

If you take, for instance, a SKY BLUE and apply this color over White China in a very thin coating, the white body of the China will show through your color and will give a delicate, nearly white blue. Should you use the same blue in a thicker coating, the china body will not show through as much as before and your blue will be darker. This is to show you that a thin coat of china color will give you a light tint, and a thick coating of the same color will give you a dark tint. It is the accumulation of color that makes it more or less dark.

Take a black for instance. Apply a very thin coating of this shade over the White China. Your color will appear as a cold, light gray, while if you use the same black in a thick form, the China will be completely covered and your effect would be solid black. It is so with every color in China Painting. This also

refers to light shades reapplied one over the other. This second application will intensify and make the color darker.

Take now a Pink tint. By using a very thick color of ROSE color you will have a pretty, delicate pink tint. Now take some of the same color and touch over the rose with the same shade just as thick as you used it on the first application and these two coatings will give you a darker tone, because the color is thick and the china more heavily covered. I hope that you may understand these general rules and that when you wish to have dark or light shades, you may know by which means to obtain them. For instance, when the color is thin, the shades will be light and when the color is thick, the shade will be dark. This rule applies only to such a surface as White porcelain as if the body of your china is dark, your light shades would not give you the same effect as if the china was plain white. The conclusion is, that colors used in china painting are half transparent and will allow the background to show through the color itself. You could never paint a Pink Rose over a dark brown surface because the brown surface of the vase would color the Pink shades applied over it.

Another peculiarity of China painting is that the colors must be burnt into the China or else they will rub off. This burning will develop the minerals contained in the colors, making them brilliant, glossy and adherent.

These special pigments are mixed with an oil called MIXING MEDIUM. All China colors contain a certain quantity of calcined lead which during the process of burning will melt and produce the strong gloss noticed on all china decoration. This is the

general idea of the technique of china painting, though, of course, there are a good many tricks and a good many things to know in order to master all the different branches.

If you intend to become proficient in this branch of Art, you should either take a few lessons or consult the books that are given especially to the technical study of china painting. The book called the **“Teacher of China Painting,”** by this writer, treats very thoroughly everything required in the instruction of painting porcelain. Write him for prices.

Comparing Water Color painting with this latter branch, you will find that they do not vary very much, only for the reason that one of them must be burned in order to carry out the transparency of the colors, otherwise the style of painting is much the same and if you can treat well the water colors, you will easily treat the china colors. High lights are left white on the China and are also left white on the paper when painting with water colors. A satisfactory list of colors for painting Flowers and Fruits on China is shown here. Buy colors in powder form:

Ivory Yellow	Rose Color
Lemon Yellow	Ruby Purple
Egg Yellow	Crimson Purple
Yellow Green	Outling Black
Olive Green	Best Black
Shading Green	Yellow Red
Russian Green	Dk. Pompadour Red
Darkest Green	Blood Red
Baby Blue	Copenhagen Gray
Turquoise Blue	Pearl Gray
Banding Blue	Violet Color
Royal Blue	

The powder color purchased in small quantity is placed on a glass slab and a small quantity of mixing medium poured over this color. Use only enough of the medium to give a thick paste, and with your palette knife mix down the two in a grinding or rubbing way until they are a smooth paste. Set it on the corner of the slab and take another color and then another, always doing the same mixing with your palette knife. When you have enough colors mixed for your purpose, begin the painting.

Have at hand a small receptacle with some clean turpentine to clean your brushes; have a small receptacle with a few drops of **diluting medium** used to thin the colors when they are too thick; have your brushes in good shape and begin the application of your colors. Of course, you must have a fair idea of your design drawn on the China before you proceed with your painting. The drawing can be done with a wax pencil or India Ink and both will disappear during the firing. Apply your colors smoothly and not thick, using flat brushes called Square Shaders. For details you can use outliners.

When you paint, try always to begin by painting the shadows or the heavy shades of the subject, and when you have those shades all done, the china is burned and the colors will then develop clear and glossy. You now apply the general tint all over the flowers. Yellow if the flower is yellow, pink if the flower is pink, etc., and you cut out the high lights needed. You retouch the dark shades with a small brush, you detail the leaves, and burn your decoration again.

After this second firing your decoration should begin to look cleaner and more finished. The background may be now applied and if necessary a third

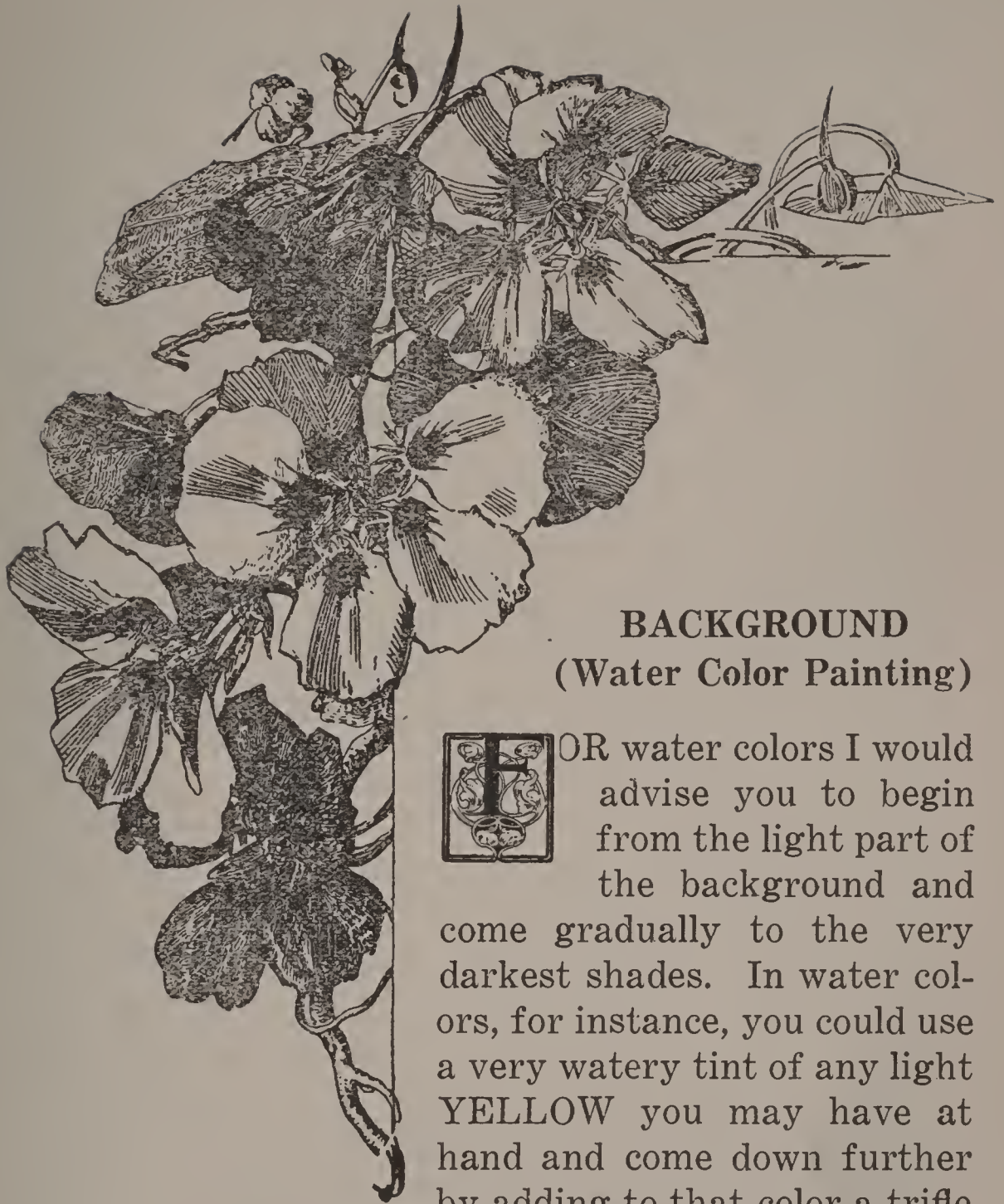
retouching and detailing of the flowers or fruit is done. Then the article is fired for the third time. Many tricks and things must be learned before you can master this kind of work and if you are looking for a thorough, technical instruction on the application of colors, on the quality of brushes, on the method of firing, etc., I would advise you to consult a book given especially to this general technique of China painting. The book, "The Teacher of China Painting," by the same writer, is a complete text in every respect on this subject.

In painting Flowers and Fruits on China, I advise students to follow the fundamental rules in Art and make their work as decorative as possible and subservient to the special shape to be decorated, rather than trying to make a prominent and out-of-place design. Remember that while a group of naturalistic Flowers and Fruits will look good on a flat shape, they will be out of place on a round vase, or on a round article. Therefore, paint Flowers and Fruits on plaques or tiles and you will show your appreciation and knowledge of fundamental Art and will be able to display your ability with a good purpose.

In writing on the fundamental instructions of Water coloring and Oil Color painting, I have made several suggestions on the form of Flowers and leaves, on colors, shapes, forms, etc., and these preliminary points should be followed in all three branches of painting. Nature is always the same, be it displayed in any kind of form and the shape and peculiarities of Flowers and Fruits will always be identical. Draw your subject well or have it fully in mind before you apply the colors. Also it will be wise to group your subject in such a way that the whole picture may look harmonious and decorative.

Well decorated articles show knowledge in disposition of lines and knowledge in disposition of masses of colors and a genuine sense of harmony in general.

A sufficient outfit of materials for china painting comprises the list of colors given on page 21 plus 1 square shader No. 2, 1 No. 6, 1 No. 8, 1 quill liner No. 2, 1 bottle mixing medium, 1 knife—2½-inch blade, 1 oz. turpentine, 1 wax pencil. The whole outfit to be about \$4.50. Complete catalog showing every article used in china, water color and oil color painting will be sent free of charge by writing this author.



BACKGROUND (Water Color Painting)



FOR water colors I would advise you to begin from the light part of the background and come gradually to the very darkest shades. In water colors, for instance, you could use a very watery tint of any light YELLOW you may have at hand and come down further by adding to that color a trifle of DARK CADMIUM or perhaps RAW SIENNA. If you are painting a landscape picture, your background will be the sky, the trees, and the other individual parts composing the landscape, and you will use the colors accordingly; but on the contrary, if you paint a picture of flowers in a vase or in a decorative composition, you should give the subject a background that is more effective and har-

monizing with the flowers themselves. For instance, dark roses, pink roses, chrysanthemums, or any flowers with a clear, bright color, will harmonize well surrounded by a light gray background, and on the contrary, white flowers would make a better effect when painted in connection with a dark gray or green background.

The same rule answers also for fruit composition. Use plenty of color in your brush, that is, have plenty of the liquid, and begin from the top part of the picture, coming down quickly and blending your colors while they are wet. To be ready for this quick tinting, I advise you to prepare the different tints in different saucers and have them all ready at hand. You will then lose no time in making the needed shades when you need them and you will do smoother and more perfect work. Taken in general, it is far easier to make a light background than a dark one. Further down you may add a trifle of BURNT SIENNA and still further, toward the very darkest part, you may use VAN DYKE BROWN. This background will be warm and pretty, but if a more grayish background is desired, you could use a very watery wash of COBALT BLUE on the light part and add to it more and more of the PAYNES GRAY the further down you come until you have it very dark. The addition of a small quantity of EMERALD GREEN will make very pretty shades.

The shadow leaves and flowers in the background can be applied when the background is dried, unless you wish to make some leaves or flowers very light in the background, in which case you must leave the space WHITE at first and paint this space afterwards. In all backgrounds you may leave small spaces untouched here or there, which small spaces

would suggest some uncertain things or high lights. You will find that these little touches here and there in plain WHITE will give more life to your picture.

BACKGROUND—(Oil Painting)



IN OIL COLORS, to make a background you could use COBALT BLUE, BLACK or EMERALD GREEN mixed with a good deal of WHITE. These three colors would be very pretty for a GRAY background. For a BROWN BACKGROUND, I would suggest the VAN DYKE BROWN for the very darkest parts, followed by BURNT SIENNA and still further with the addition of ORANGE YELLOW and still further a LIGHT CADMIUM YELLOW mixed with WHITE. Later you may paint again over the background, but this can be done when the former coating is thoroughly dried.

If you wish to make a good and effective background, you should try to make it very smooth and have the colors blend into one another very gradually, because it is this graduated effect of color that improves the subject painted in the foreground. If you had, for instance, a brown color with a straight abrupt line and right close to it a green color also ending with a straight line and other colors applied in the same way, you could not suggest any sky effect or background, but if these three or four colors were very carefully blended into one another so that you could hardly tell where one starts or finishes, then you would have a very pretty effect. It will give the atmospheric effect to your painting and the better the background, the more effective will be the general appearance of the decoration.

As I have mentioned **ATMOSPHERE** I must remind you that in order to have an easy and light effect, the decoration must not be hard and solid and this is very well expressed by saying, that you must have atmosphere. This word means distance, softness, life and harmonious colors.

BACKGROUND—(China Painting)



IN **PAINTING** flowers or fruits for decorative purposes, you will find that they always require a certain background. This will enable the subject in the foreground to appear soft and easy and to blend into the air, so to say. The background is nothing but a conventionalized sky where flowers and fruits are supposed to be depicted. In a good many cases the background can be of the color of the sky, as for instance, **BLUE** or **DEEP BLUE GREEN** very delicate and smooth, but as in a good many cases the decoration harmonizes better with a different color in the background, this **BLUE** sky is changed to delicate shades, as for instance, **IVORY YELLOW** or **YELLOW BROWN** or **GRAY** or **GREEN**, etc., all very well padded down and made smooth. To make the effect still more pleasing you can apply different colors in the background, one next to the other and perhaps making one side of the decoration all dark by using such a dark color as **FINISHING BROWN** changed into **HAIR BROWN** and still further **YELLOW BROWN** and further yet **IMPERIAL IVORY** and going toward the lightest part with **IVORY YELLOW**. This effect if well blended together will be very beautiful

and effective and your flowers will be well connected and will not appear loose in the air.

If the effect should be more in GRAY, use COPENHAGEN BLUE, then follow this dark color with COPENHAGEN GRAY and further add very thin DEEP BLUE GREEN. Within this background, you can always have a suggestion of a flower or fruit represented in the general decoration, only you should have these subjects very flat and subdued, because if they are bright in color or if they have too much detail, they will not keep their place in the background. Instead they will come forward and spoil the effect.

You may call these flowers, **shadow flowers** or **shadow fruits** or **shadow leaves** and apply them while you apply the background or else on the first firing, to be covered up with the background in the second firing. You may also have some suggestion of stems here and there, because if there is no stems to hold your subjects, they will appear faulty and weak.

Backgrounds in china painting are generally applied after the main decorations are painted down, as decorators can then more easily decide which color to use for this background, and can see which tinting harmonizes with the main subject. Of course such a background is more easily handled if the subject is already burned into the china, but if you are careful in not interfering with the fresh decorations, you can apply considerable background on the first firing. As I have mentioned before, attempt to make a smooth tinting, padding the different colors one into the other while they are still fresh, and blend over the edges of some of the leaves, flowers or fruit, as the case may be. The background should be worked so that you can not well distinguish where one color starts or the other finishes.

COMPOSITION



GOOD composition implies proper arrangement of dark shades or spots contained in the picture. Do not have a very dark effect on one side, unless such a dark color is occasionally represented here and there to counter-balance. After you have planned your design, place it in front of a looking-glass and see if it looks correct. The looking-glass shows your design reversed and you can often trace mistakes which you had not noticed while working. If you are new at this art, I advise you to copy a number of good decorations and become acquainted with good designs. Those successful works will remain in your memory and guide you in your future work. You acquire a good habit thereby and derive great advantage.

COMPOSITION in a WATER COLOR painting or OIL COLOR painting, with flowers or fruit as subjects is fairly easily handled. Such paintings are mostly representing vases filled with flowers or baskets filled with fruit, and the important task is to place those fruit and flowers in a manner that may be natural to their character and movement, and also in a manner that may give a pleasant, easy appearance to the picture. Have the vase a little out of the center of the picture, more to the right or left, this being more appropriate from composition standpoint. See also that the lines of the table where such vase stands, may not come in the center of the picture, but have it either higher or a trifle lower. Have the main subject, the flowers or fruit, in a rather solid group and with occasional flowers or loose fruit spreading out to give the effect of carelessness. There is nothing worse than a picture, showing every

individual portion, placed just so distant one from the other, carefully measured and stiff. Attempt to have natural effect. As for the background of your pictures, I am of opinion that light backgrounds are always better and more decorative. You may have the low foreground darker than the upper part, and especially if your painting represents flowers, a delicate gray background will help the effect of the flowers.

If you copy a good study or perhaps if you have several studies and you wish to copy part from one and part from another so as to compose a certain decoration, you should follow a certain rule of disposing these flowers or fruit to the very best advantage and also according to the shape of the picture to be painted.

Flowers or fruit paintings, in a loose composition such as a ceiling, a screen, a curtain, etc., where you try to reproduce your subject in a decorative, airy fashion, composition is considerably more difficult. The lightness of the movement of the different branches and stems, the masses of colors necessary to balance your picture, the blending of shades, clouds, etc., complicate matters to a large extent. Have always a certain group at the lower end of the painting and use there more strength of color and place several flowers or fruit, as the case may be. Make this your base. Spread out your background in a cloudy form, and arrange several branches from the main group outward. Do not have them straight or stiff. Allow your background to cover part of those branches, here or there. Have other branches running in different directions, but in a very natural subdued tone, to imitate distance. Have on the opposite side of your main group a certain amount of this

same color effect to counter-balance the picture. In other words, a composition of this kind must be of easy lines and movement.

Should you wish to decorate a piece of porcelain, your space will be limited and the shape of the china will also be relatively limited. If you have to paint a water color or oil color picture you should generally have an oblong or square space, which is easier to decorate. But for the china, which sometimes is a vase with a round shape and where your decoration must run around that special shape, your task is rather difficult.

One of the most important things is to have a simple subject as consistent with the size of the china. Do not overcrowd or paint flowers and fruits with the purpose of covering all of the china or picture, because your decoration will look heavy and undecorative. For instance, if you are to decorate a round vase, say, for instance, a cylinder vase ten inches high, I would suggest that you put the flowers or fruits at about four inches from the top, because you then have considerable space below for a little display of background. For instance, if your subject is supposed to be ROSES, you can paint two or three at the utmost, the roses being about the size of a fifty-cent silver piece. Dispose them one near to the other, but not necessarily very close, leaving some occasional space between them, where you can have dark touches to help you in carrying out the effect.

You can add a number of leaves in clusters of three or five and these leaves should be rather small, perhaps the size of a five-cent piece. You can put one of these clusters of leaves on the upper part of the three roses and two or three clusters on the lower part and moving around a little further on the



VIOLET STUDY BY D. M. CAMPANA

vase, you may add one or two more roses with one or two more clusters of leaves toward the back of your main group. Here you paint smaller things, such as buds or perhaps one rose.

Of course, all these roses must be connected with stems which, however, should be very delicate and light. Coming down from the main group of roses, you may paint one small rose below, about two inches from the bottom and a stem coming from the main group curving toward the lower roses. You must be certain that these stems do not come down straight, as it will make a very bad effect. You should always have leaves here and there and if you dispose these leaves in good form you will be able to make a pretty composition in your china.

This short description is just an idea of how you may compose a certain decoration on a vase such as a cylinder vase. By placing these flowers higher than the center, your decoration will be more appropriate than if you placed them at the center and divided the vase in two halves. Of course, you could also paint them at a lower part of the vase and have a light decoration at the upper part.

You should always try to balance the effect by having the main decoration at one side and other light subjects placed here and there so as to balance the composition. Of course, the same rule is to be followed by flowers or any other kind of decoration.

If you have a tall vase your composition should be generally on flowers or fruits that have long stems. You can move them from top to bottom or from bottom to top. If your china vases are low and squatty, you may use a flower or fruit with a short stem, but do not fill all the ground in sight. Have some space

for a considerable amount of background, which gives the atmosphere to the whole.

If you paint Water Color paintings or Oil paintings, your scope is much larger and you can work more freely because the surface that you paint is flat and is fully embraced by the eye when you look at it.

Good composition is one of the most important things for a decorator and if you will try to be simple and have light colors you will have a proper idea and will work in the right direction even if your work is not perfectly correct.

On a round article, such as a plate or a round picture, the main decoration should be placed at one side, leaving the other part to be occupied by the background. Background does the function of sky and is expected to add air, or easiness, to the subject represented.



FLOWERS AND FRUIT

THE most popular flowers among students and you may say with the public, are: Roses, Violets, Forget-me-nots, Wild Roses, Apple Blossoms, Carnations, Lily of the Valley, Poppies, Pansies, Chrysanthemums, Daffodils, Morning Glories, Daisies, Nasturtiums, Snowballs, Cornflowers, Cherry Blossoms, and many others. Beginning with the Roses, I will give the four shades mostly painted, these being Pink Rose, Dark Red Rose, called American Beauty, Yellow Rose and the White Rose. Before you begin to paint these roses you should have a fair idea of every characteristic shape. Some of the roses are wide open, while others are in the shape of a bud with an

occasional petal at the side. Others are in a close round form with a dark center, some have a good many petals and some have only a few.

Pink Roses—(Water Color Painting)

It is understood that a perfect drawing of the subject must be had before the application of colors begin. To paint Pink Roses in water color, use the Carmine Lake, as this color is brilliant and full of body, also much preferable to the bright shades such as Saflovers, Geranium Lake or such very bright shades, which will fade when placed in the light. Paint Pink Roses in water color much like you would paint them on china, that is, by beginning at the center and by applying one broad shadow on one side. Gradually you paint the shadows on the outer petals and when these parts are finished you can wash over the delicate Rose tint covering the whole rose, but the high lights which should be kept white.

Near the attachment of the petals to the main body of the rose, there is always a delicate shade of Emerald Green very light or Cadmium Yellow light. Of course, in water colors it is necessary to finish up your flower as you are working at it and as the color dries quickly it will be easy for the student to re-touch and strengthen the shades if they appear to be a little too light.

Dark Red Roses—(Water Color Painting)

A very satisfactory color for Dark Red Roses in water color painting is Crimson Lake and this color will give a very deep tone. As a general rule you should begin to apply the darkest parts at the center and the shades of the different petals. When this dark shading is completed, you can tint over the whole rose with a medium-heavy wash of Carmine Lake. You may, of course, leave out a few high

lights, especially around the edges of the petals, to make the flower more crisp.

Should you desire to have a trifle of very dark tone you may add to the Crimson Lake a trifle of Paynes Grey or Ivory Black.

Yellow Roses—(Water Color Painting)

To paint Yellow Roses in water colors I would advise you to use the Raw Sienna for the shading and Dark Cadmium Yellow for the central touches and also for some of the transparencies near the attachment of the petals. Of course, some of the Yellow Roses can be painted by using a pale thin coating of color, but there are also Yellow Roses that are painted with bright colors, especially if you need a little bright effect for your picture.

White Roses—(Water Color Painting)

White Roses in water color painting must be treated very carefully, because if you use too much of the Grey for the shading, the rose will look black and bad. A very small touch of Paynes Grey will be a good color for the delicate shades and in some of the cooler tones, a trifle of Emerald Green will be very proper.

The center of the White Rose being a trifle warmer than the general color in the rose, should be painted with a very little quantity of Carmine or perhaps of the Dark Cadmium Yellow.

The general rule for painting roses in water color must be altered if necessary to conform with the general effect of the picture, as for instance, if the picture requires your roses to be more delicate or more in the light coloring, you should use your judgment and change the color accordingly.

Be certain and use plenty of color in your brush and apply such a color in a broad snappy way, be-

cause flowers are very airy and should be reproduced as lightly as possible.

Roses—(Oil Painting)

We wish to give also a general list of colors used for the painting of roses in oil painting. Of course, in oil painting you will have the advantage of applying color over color without spoiling the picture, a thing you cannot do in water color painting. For instance, if your color is too light, you can paint over it and make such colors dark, also a dark color can be made light simply by covering this dark color with a lighter one.

For Pink Roses we would use the Carmine mixed with the Flake White to suit your purpose. Of course, the more the WHITE the lighter will be the color.

For Dark Roses, the CRIMSON LAKE is a very good color and this can also be reduced to suit your purpose by adding to it a trifle of WHITE or a trifle of IVORY BLACK if a darker tone is needed.

For Yellow Roses the Raw Sienna for the shading, mixed with a trifle of Chrome Yellow Light and a little White. For the center of the rose Chrome Orange will be a very effective color.

For White Roses in Oil color a very small touch of Ivory Black mixed with White will do very well for the shading and a trifle of Carmine or a trifle of Orange as used on the Yellow Rose for the center.

These general colors are no doubt the best and you may use your judgment by adding a trifle of some other shades (if you do not have these special colors at hand) or if the general color of the picture requires some changes of this effect.

Pink Roses—(China Painting)

If you wish to paint a Pink Rose on china I would

advise you to use ROSE COLOR entirely. With your brush draw an approximate size of the rose made in few lines, as if you would want to outline it. When you have the size of the rose you may apply the center and a big large shadow on one side of the rose, also some of the big petals and the twisted petals that cross over the roses at the body.

The small illustration herewith will give you a little idea of how roses are started and carried out. Do not use the color lumpy, as the ROSE COLOR or PINKS used for roses are of a peculiar nature and are liable to fire a trifle matt if applied too heavy.

In painting not only roses but almost any subject, on china, remember that you should not attempt to finish it in one application, but that you still have another firing or two in which you can strengthen your subject and apply more colors. On the second firing you can retouch the center of the rose with some of the Rose Color used before and shade all over the rose with a very thin coating of this tint. It is a bad taste to mix your ROSE COLOR with any other Grey or Blue. Try to keep it clean, because pink roses are very clear and should be painted with clear colors. Should you wish to have the center of the rose a trifle darker, you may use a small quantity of American Beauty Color which is a shade darker than the Rose Color. By all means have thin washes of these colors in order to prevent any roughness of the color or chipping off.

The details of the rose should always be applied on the end with a small lining brush. Other colors used for Rose Painting are PEACH BLOSSOM, SWEET PEA PINK, all of which are used for pink roses and require a stronger firing than some of the other shades. It is also advisable to fire roses on the

very back part of the kiln where the firing is the strongest and where they can receive a strong heat. A badly fired pink rose will appear matt, the color being not properly developed.

American Beauty Roses—(China Painting)

The American Beauty Roses are properly painted with Ruby Purple No. 2 or Crimson Purple. We would rather have the Ruby Purple No. 2 because it is more solid and brilliant. In painting roses of any kind always start from the center, as the center shows the strongest shadows and this point should, therefore, be the beginning of the rose. When you have the center applied, apply the shadow on one side of the rose, and also some of the large petals. Use this first color application medium-heavy and leave a good deal of the light part of the rose plain white, as this white part will be shaded in on the second firing. For instance, if on the first firing you apply all the shadows and have the opposite side of the rose white, on the second firing you can paint over the whole with a wash of American Beauty color covering every part of the rose. The darker parts painted on the first firing, will show very nicely.

Of course, if you cannot finish up the rose in two firings you can retouch it for the third time, using the Ruby Purple No. 2. Should you desire to add a trifle of the Black to your Ruby Purple, use Purple Black rather than any other color, as this Black mixes very well with the Purple and Ruby. If this special color is not at hand, use the Darkest Green.

In painting roses, always have a crisp, sharp touch, because flowers by themselves are crisp and light and the handling of your brush has a good deal to do in making the roses airy. Details come at the end and are applied with a small pointed liner.

Yellow Roses—(China Painting)

Using the same method of painting Yellow Roses as we did with Pink Roses and American Beauty Roses, we will apply the darkest parts first. For the center of the Yellow Rose you may use Yellow Brown, clean and pure. For the shadows around the rose and on the petals you can use a wash of Brown Green mixed with one-third Yellow Brown but be certain not to apply these shadows too heavy. Work around with care and leave the flat part of the rose plain white.

On the second firing you can wash over the whole rose with a delicate wash of Lemon Yellow or, if you prefer a little warmer color, you may use Egg Yellow. You may again retouch the center of the Yellow Brown as you did before. Apply the small touches with a small brush, using the mixture of Brown Green and Yellow Brown, and if you have any reflected light at the petals use Egg Yellow.

White Roses—(China Painting)

The White Roses are generally painted with pink centers or sometimes with a Yellow Center and these shades at the center of the rose will look pretty and decorative. You, therefore, should apply the center either by using Rose Color rather thin or thin touches of the Egg Yellow. For the shadow at one side of the rose and also at the outer petals, you may use Copenhagen Grey. The light part of the rose should be kept white not only on the first firing but also on the second firing and perhaps, if you need a little bit of tinting to alter the monotony, you may add here and there a little touch of Rose Color.

Violets—(Water Color Painting)

To make a good violet color in water color painting you could mix the COBALT BLUE with a trifle

of CARMINE or if you do not have this color, with CRIMSON LAKE or any similar color. NEW BLUE is also a fair color instead of COBALT BLUE and RUSSIAN BLUE will also be good, only much darker. You may be able to purchase a MAUVE COLOR and this would make a very good violet shade. These colors would be proper for both single and double violets.

In the center of the single violets a touch of DARK CADMIUM YELLOW will be very proper. For the center of the double violets a small touch of EMERALD GREEN will be very effective. Apply the petals of the single violets in one flat touch of color. Be sure that your brush is full of the color and do not tamper with it. Apply the two top petals in two touches and the three lower ones in three touches, leaving the small center plain white. You may put the small dark spots when the first coating is dried.

On the double violets you may use your brush in a round fashion, and working it toward the center, suggesting many petals. Small details will be applied when the first coating is dried.

Violets—(Oil Painting)

COBALT BLUE mixed with a trifle of CARMINE or CRIMSON LAKE will make a very deep Violet tone for the Violets and if you add to it a trifle of WHITE you will have a very pretty shade. As we mentioned also in the painting of Roses, the White color is nearly always mixed with the varied shades used, as this is the only method for making lighter shades. Use the same color for single or double violets, adding more or less Carmine and Blue or White, as you may need.

For the center of Single Violets use a trifle of Chrome Orange and for Double Violets a trifle of Emerald Green mixed with White.

Violets—(China Painting)

A good color for the painting of Violets in china decoration is the VIOLET COLOR No. 2, as I think this color is a rather bluish and makes a very proper shade for this pretty flower. If you should desire to paint this flower with a slightly purplish shade, you could use VIOLET COLOR. If you do not have any of the VIOLET COLORS, mix the BANDING BLUE with one-fourth of RUBY PURPLE No. 2 and this mixture will give you a very satisfactory Violet shade with which to paint the violets.

I think that you could use this color both for single or double violets. You will notice that all single violets have five petals and if you use a good sized square shader you should be able to paint every petal with one single touch. We have mentioned in the chapter on Roses that the handling of the brush will make the flower easy, proper and delicate, and also in the painting of Violets if you can make every petal with one broad touch, you will be surprised of the effect that you attain from the simple handling of the brush.

In painting Violets apply a flat tint very much alike on all petals and on the second firing you can always shade the lower center petals and apply the little dark lines below the small seed at the center. Of course, you must cut out the small central space, where the color should be placed later, using Egg Yellow or a thin Yellow Brown tint.

The Double Violets you may paint with a broad flat coating by using several strokes of the brush, moving the brush always toward the center and you will in this way produce a good effect of the Double Violets. In the center apply a delicate wash of

Apple Green and while the color is wet you can cut out a few high lights on the VIOLET COLOR and also on the APPLE GREEN center.

Details should be applied on the second firing and by repating the colors as used before. If you wish to make a heavy color you may add to your violet tint a very small quantity of PURPLE BLACK, as this color mixes very nicely with all Purples and Violet tones.

Forget-me-nots—(China Painting)

Forget-me-nots are flowers very much used for china decorations, as this peculiar pretty color makes also a very quick saleable decorated china. Forget-me-nots, like Roses and Violets, depend entirely on the touches of the brush and you should use for this flower a medium sized pointed brush large enough to paint one petal for every touch.

Use DEEP BLUE GREEN for Forget-me-nots and if this is not at hand, you may use the TURQUOISE BLUE. Apply the flower in a flat five small touches, leaving the center plain white. The darker shading of the flower you can apply later on the second firing. The center of the Forget-me-not is in a thin touch of EGG YELLOW and one small point of CARNATION or YELLOW RED No. 2 in the center.

In painting this delicate flower you should not attempt to overwork them, but apply your colors in a crisp, easy way and you will be more certain of making a flower which will be more decorative and pretty.

Forget-me-nots—(Water Color Painting)

Cobalt Blue makes a very pretty color for the painting of Forget-me-nots in water color. If you do not have this color NEW BLUE or even RUSSIAN BLUE, but I would suggest the first two colors

if you can find them. Apply the flower in a flat touch, using one touch for every petal and when the first tinting is finished and dried you can always apply the darker shadings. Use the color well diluted with water to produce the proper shade.

Be certain and leave the center plain white, as this center will be covered afterward with a small touch of any light Yellow and one point in the center with any Red you may have at hand.

Forget-me-nots—(Oil Painting)

In Oil painting FLAKE WHITE or any good white mixed with a trifle of COBALT BLUE will give the proper color for Forget-me-nots. By adding more blue to the white you will make the color darker and darker. The center will be in white mixed with Yellow, with a small point in any Red you may have at hand, in the center. If you don't have Cobalt Blue use New Blue or Permanent Blue.

Use a small, flat Russian sable brush, and do not overwork the flowers, least they become clumsy and undecorative.

Wild Roses—(China Painting)

Wild Roses belong to the family of other roses, only their shape is lighter and simplified. This flower has generally five petals which should be painted in a very simple manner with as few touches as possible.

I would advise you to paint on at first the shadows of the flowers, using ROSE COLOR or if this color is not at hand with PEACH BLOSSOM. Use a large brush for this purpose and apply in large, smooth touches, leaving some of the high lights plain white.

On the second firing you will be able to cover all the rose and the shadows underneath will show the shape of the rose very nicely. The center is made in

BROWN GREEN and will be worked out with a small pointed brush applying small round touches for every one of the little seeds which make a cup-like shape in the center of the rose.

On the second firing you can wash all over this central cup a thin wash of **ALBERT YELLOW** or **MOSS GREEN**. If you paint several of the wild roses in a cluster, you may have one a trifle darker than the others just to give a better color effect. Any small details or touches should be applied with a small pointed brush.

Wild Rose—(Water Color Painting)

For water color painting, a proper color to be used in wild roses would be **CARMINE LAKE**. Of course, there are other colors very brilliant and also good, but those are more expensive and **CARMINE LAKE** would be satisfactory in every respect.

Have your brush full of color and see that the color is very light because wild roses are of a very delicate pink tone. Apply the roses by using large touches and leave occasional high lights here and there to give crispness to the effect.

When the first tint is dried you may add some of the darker shades. The seeds in the center are painted with a small brush by using **INDIAN YELLOW**, perhaps mixed with a trifle of **HOOKER'S GREEN**. Apply more or less of the yellow as you may find necessary.

Wild Roses—(Oil Painting)

The **CARMINE LAKE** will be a good color also in oil painting, provided you mix it with a considerable quantity of **FLAKE WHITE**. If the color is not brilliant enough for your purpose you may add a trifle of **VERMILION RED**.

The shadows are made simply by using more of the CARMINE or less of the WHITE. The center seeds are painted also with a small brush and you may use a trifle of RAW SIENNA with a small quantity of WHITE and of any GREEN that you may have at hand.

Apple Blossoms—(China Painting)

The best method of painting Apple Blossoms with china colors will be to apply a very delicate shade of GREY such, as for instance, COPENHAGEN GREY or perhaps ASHES of ROSES and cover the whole flower very smoothly and then with a dry brush cut out the high lights. Of course, you may apply the shadows direct, leaving the high lights plain white on the china as I have taught you in the painting of roses, etc., but if you are acquainted with this method of cutting out the high lights you will find this to be a very effective method.

The small seeds in the center are painted in Egg Yellow. When you have fired this delicate shade of grey, you may wash all over the flower a very thin coating of ROSE COLOR or PEACH BLOSSOM and be certain to apply this thin coating very smoothly. You will have a pretty effect and very soft indeed.

Of course, you may use the ROSE COLOR in the first firing instead of the COPENHAGEN GREY, but this later color will make a far better effect. Some of the buds may be covered with a trifle of AMERICAN BEAUTY COLOR or perhaps RUBY PURPLE. Apply the details with a small brush, using either AMERICAN BEAUTY COLOR or RUBY PURPLE.

Apple Blossoms—(Water Color Painting)

The CARMINE LAKE will make a very pretty shade for apple blossoms in water color painting. I

would suggest that you apply the shadows of the flower with a very thin touch of CARMINE LAKE and leave the high lights plain white.

For the seeds in the center you can use INDIAN YELLOW and for the heavier touches in the buds you can use the CARMINE only a trifle heavier. When we mention a thin coating of any color, the student should understand that the thin coating in water color painting is only made by mixing the color with more water. The more water the thinner will be the coating. All details of the flower should be applied at the end with a small brush.





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Apple Blossoms—(Oil Painting)

FLAKE WHITE with a very small quantity of CARMINE LAKE will also make a very pretty color for this delicate flower. You may apply a general coating all over the flower and by adding more WHITE to the color you can apply the high lights at the end.

The seeds in the center are in DARK CHROME YELLOW or DARK CADMIUM YELLOW. Of course, some colors may be changed a little as if you did not have exactly the same colors that I mention in this lesson you should substitute as close to those shades as you possibly can.

Carnations—(China Painting)

There is a very large variety of Carnations, some being White, some being Red, some being Pink, some being Yellow, some Purple and some are covered with many delicate lines. The very best method in china painting will be the covering of the flowers with a flat, general color and cutting out afterwards (while the color is still wet), the different petals. For white carnations I would advise the COPENHAGEN GREY, for red carnations the CARNATION RED, for pink carnations the PEACH BLOSSOM, for purple carnations the RUBY PURPLE No. 2, for yellow carnations the FLESH SHADOW, very thin.

When the petals are carefully cut out you may fire your china and wash over them on the second firing a very thin tint of either RED, PINK, or LEMON YELLOW, according to the special color of the flowers. Have a few clean WHITE high lights.

Carnations—(Water Color Painting)

In water color painting you must apply the delicate petals of the carnation without covering the high lights. Do not use a very large brush, as there

are very many small touches. For white carnations you may use a very thin coating of PAYNES GREY, for pink carnations you may use a light coating of CARMINE LAKE, for red carnations you may use FRENCH VERMILION, for purple carnations you may use CRIMSON LAKE and for yellow carnations DARK CADMIUM YELLOW shaded down with a trifle of RAW SIENNA.

Carnations—(Oil Painting)

In oil painting you will paint these flowers with a small brush and the touches applied so that every touch will be one petal. Start from the outside petal and come toward the center. For white carnations use WHITE mixed with a small quantity of IVORY BLACK and COBALT BLUE. For the pink carnation use CARMINE LAKE and WHITE, more or less of the WHITE, according to the case. For purple carnations use CRIMSON LAKE and add to it a trifle of WHITE if necessary. For red carnations I would advise you to use the VERMILION, which can be mixed with a trifle of CRIMSON LAKE for dark touches. For yellow carnations you may use DARK CADMIUM YELLOW, LIGHT CADMIUM YELLOW and WHITE according to the shade desired.

In all cases apply the small details and high lights on the very end with a small brush.

Lily of the Valley and Narcissus—(China Painting)

Both Lily of the Valley and Narcissus are delicate white flowers for which I will give only one rule of colors because both of them can be painted with the very same colors. Such a delicate flower as these two are very easily spoiled if they are painted with too much color and therefore, I instruct you to use your shading very sparingly and leave a good many high lights.

The delicate shading is made with COPENHAGEN GREY used very thin and be certain to leave high lights on one side and have your shadows on the other side of the flower. There is a delicate YELLOW TONE in the center of the flower which can be applied on the second firing, but on the Narcissus this YELLOW TONE should be a trifle darker than in the lily of the valley. In fact, the small cup in the center of the narcissus has sometimes a hue of LEMON YELLOW. For the center of the lily of the valley you may use also LEMON YELLOW but very thin.

Apply the shadows with COPENHAGEN GREY and the small details with the same color only by using a small liner. On the second firing you may use the same color applied with a small brush.

**Lily of the Valley and Narcissus—
(Water Color Painting)**

For water color painting I would advise you to use a very thin coating of PAYNES GREY mixed with a trifle of EMERALD GREEN to be used for the shading of the Lily of the Valley and Narcissus. Apply the delicate shading with a very quick and accurate touch and be careful that you do not apply too much color which would make the flower very heavy and bad. Use a small brush for the details and use CADMIUM YELLOW LIGHT for the center.

Lily of the Valley and Narcissus—(Oil Painting)

A very small quantity of IVORY BLACK and COPENHAGEN BLUE mixed with WHITE will make a good shading for Lily of the Valley and Narcissus. Apply the high lights with pure clean WHITE and the center of these flowers can be painted at the end with a small touch of CHROME

YELLOW DARK and WHITE. The high lights, of course, are in plain WHITE.

Poppies—(China Painting) (See page 35)

In painting poppies with china color you should use a large square shader and apply this flower in very broad big touches. These flowers are so simple in form that it is absolutely necessary to paint them with a simple method. I would advise you to apply only the shadows on one side of the flower, leaving the opposite side plain white. You may use POPPY RED or if this color is not at hand you may use the YELLOW RED. These two colors are similar and will both give good results.

Paint a few delicate touches at the edge of the petals as if you would outline them. These few touches will reproduce the crispness of the petals at the edge where there are many small folds left by the flower when it was in a bud form.

The center of the poppy should be left white and painted in APPLE GREEN. You will notice that this flower has a center made like a small button and you must try to reproduce it exactly so. There are also small black seeds around the center and these can be painted with BEST BLACK.

On the second firing you may apply Poppy Red covering the whole flower light or dark, but have a few high lights cut out plain WHITE. This color refers to field poppies and also to some of the double poppies which are much larger than the poppies you find in the field.

For pink poppies I would use the SWEET PEA PINK and for white poppies I would use in the shading the COPENHAGEN GREY. The center of all these poppies have about the same color. Apply little touches with a small brush and besides our sugges-

tions you may also use your own judgment in case you notice that a small change might improve the flower.

Japanese Poppies—(Water Color Painting)

In water color painting VERMILION RED will be a very appropriate color. If this color is a trifle too light you may add to it a small quantity of CARMINE. Apply this color with a large brush and have plenty of color so that the touch will be rich and smooth. For the light shades you may use the same color only very watery and for the center of the flower you may use EMERALD GREEN with light small touches of IVORY BLACK for the seeds.

For light delicate pink poppies the CARMINE mixed with water will give a pretty shade and for white poppies water with a trifle of PAYNES GREY will be very appropriate. EMERALD GREEN and IVORY BLACK will be used for the center.

Japanese Poppies—(Oil Painting)

In oil painting you may use also the VERMILION RED for varied poppies perhaps mixed here and there with a trifle of WHITE and in the dark places with CARMINE LAKE. The center can be made in any light GREEN that you may have at hand and the little seeds can be made with IVORY BLACK. Use more or less WHITE with the VERMILION as you may find necessary.

For pink poppies use WHITE and a trifle of CARMINE and for white poppies a trifle of BLACK mixed with WHITE.

Pansies—(China Painting) (See page 3)

The large variety of pansies and the extensive variety of color effects of this flower, will make it necessary for me to give a general rule on how to paint them rather than an exact list of colors. I

would say that almost any color is good for painting pansies beginning with VIOLET, PURPLE, ORANGE, YELLOW, GREY, BLACK, RED, and in fact, any color in the palette.

The best method for painting pansies on china would be to give a definite outline of the flower itself showing a dented edge, and when you have this shape planned out you can apply the dark lines at the lower three petals.

Remember that the center of the pansies is in a delicate ORANGE color or you may also use EGG YELLOW or YELLOW BROWN. These dark spots in the center of the three lower petals give the character to the flower, and afterward you may apply the ragged shading generally seen toward the outer edge of the three lower petals. This color is sometimes similar to the three dark spots at the center but sometimes is of a much lighter color. The two upper petals are generally lighter than the other three.

As I mentioned in the beginning, you may use almost any color if you are able to keep the shape of the flower and you will always have a good effect. PURPLE BLACK mixed with a trifle of RUBY PURPLE No. 2 or CRIMSON PURPLE will make a very good dark shade. VIOLET COLOR No. 2 mixes always very well with PURPLE BLACK and gives a beautiful dark tone. These colors RUBY PURPLE No. 2, VIOLET No. 2, PURPLE BLACK, ORANGE, YELLOW, and LEMON YELLOW are colors that will make always good shades for pansies in china painting.

For white pansies I would advise COPENHAGEN GREY and if necessary, the addition of some of the colors already mentioned.

Pansies—(Water Color Painting)

As I stated on the painting of pansies on china, there are so many varieties of colors and effects in the family of pansies that almost any color will be appropriate for the purpose. Trace lightly the shape of the flower and apply at first the dark ragged spots at the center of the three lower petals. Apply afterwards the different colors on the edges of the flowers and use plenty of water so that your touches will look easy and smooth. Apply your colors freely and do not tinker because if you are afraid you will always make a bad mess of the work.

You may use the following colors according to the pansies that you wish to paint: CARMINE LAKE mixed with COBALT BLUE will make a beautiful PURPLE tone, mixed with PRUSSIAN BLUE it will make a still darker PURPLE shade. IVORY BLACK, DARK CADMIUM YELLOW, LIGHT CADMIUM YELLOW, BURNT SIENNA, PAYNES GREY and occasional touches of VERMILION will be good colors for the painting of pansies in water colors.

For white pansies use PAYNES GREY very thin and be certain to leave the center of the flower plain white and cover this part with a DARK YELLOW tone which you may have at hand.

Pansies—(Oil Painting)

If you read the description of pansies as given in water colors, I think this will give you an idea of the colors to be used also in oil painting. The advantage that you have in oil painting is that you can put down almost any color in the beginning, and you can afterwards mix these colors with WHITE and give a quantity of high lights, finishing up the flower very quickly.

In painting pansies apply the darker colors at first and follow this up with medium dark shades, and on the end add more of the WHITE for high lights. IVORY BLACK, COBALT BLUE, CRIMSON LAKE, ORANGE YELLOW, RAW SIENNA, BURNT SIENNA and WHITE mixed according to the need are good. The CARMINE mixed with COBALT BLUE will make a beautiful VIOLET and IVORY BLACK mixed with WHITE will make a good GREY. Allow your colors to dry perfectly before you retouch your painting so as to avoid the painting from becoming dark and muddy.

Chrysanthemums—(China Painting)

For yellow Chrysanthemums in china painting you may use BROWN GREEN for the shading. On the first firing apply only the shadows using exclusively the BROWN GREEN and leaving the other parts plain WHITE. On the second firing you may wash all over the shadows and high lights with EGG YELLOW and your flower will be correct. Of course, touches of darker shadows can be applied now with a small brush and by using the BROWN GREEN again.

For red chrysanthemums I would advise you to use DARK POMPADOUR for the first firing, painting on only the shadows and leaving the light parts plain white. On the second firing you wash all over a medium thick coating of YELLOW RED No. 2 or POPPY RED. Should these colors be not at hand use CARNATION. Dark touches may be applied with VIOLET or IRON, using a small trifle of it.

The center of RED, WHITE and other colors in chrysanthemums is always a trifle YELLOW and you may paint this part with LEMON YELLOW. For white chrysanthemums use COPENHAGEN

GREY and leave the high lights plain WHITE. To make the effect pretty I would advise you to paint the center of the flowers in ROSE COLOR. Other shades found in this kind of flowers are VIOLET of IRON, YELLOW BROWN and many other shades. Apply the petals with touches trying to imitate the shape of the petals themselves and do not feel afraid of making them too large or too small because you will find that there are all sizes of petals and therefore every one will be correct.

Chrysanthemums—(Water Color Painting)

Work this flower very broadly and artistically. Use your brush freely and see that every touch counts for one petal. Begin to paint the flower from the top and allow the color to run down gradually with your brush leaving a good many of the high lights plain WHITE. These high lights can be tinted over later on and as regarding the details, you may apply these when the first application is dried.

For red chrysanthemums use FRENCH VERMILION mixed with a trifle of CRIMSON LAKE or BURNT SIENNA. On yellow Chrysanthemums use RAW SIENNA for the shadows, and either LIGHT or DARK CADMIUM for the lighter shades. For white Chrysanthemums use very thin and watery PAYNES GREY. Of course, there are very many colors used in Chrysanthemums and you must always try to use your judgment in adding or taking so that you make a nice effect in your picture.

Chrysanthemums—(Oil Painting)

In oil painting you can paint chrysanthemums by applying your color one touch over another giving the shape to your touches exactly like the petal of the flower. Your flower is painted very much like a small cabbage, so to say, and keeping the color

darker than the original rather than lighter. You will add all the high lights a little later and you will find the painting of this flower to be not very difficult.

For red chrysanthemums use VERMILION shaded with a trifle of IVORY BLACK, for yellow chrysanthemums use LIGHT CHROME YELLOW and ORANGE YELLOW shaded with RAW SIENNA. For white chrysanthemums use WHITE and a small trifle of IVORY BLACK. The center of these flowers are generally in a light delicate YELLOW or EMERALD GREEN.

Sweet Peas—(China Painting)

This flower is found in a variety of delicate colors, but the most popular and pretty shades of them are the pink, lavender and white. The pink Sweet Peas are painted with SWEET PEA PINK as this color implies. If you do not have the SWEET PEA PINK you may use ROSE COLOR or even PEACH BLOSSOM. For lavender Sweet Peas you can use VIOLET COLOR very thin and delicate. For white Sweet Peas you can use the COPENHAGEN GREY. Always apply the shadows in the first firing and re-touch with a small brush.

In the second firing you wash over either the PINK or VIOLET COLOR if these are the colors of the flowers. Be certain and do not use too heavy colors because these are very delicate and airy flowers and therefore must be painted lightly.

Sweet Peas—(Water Color Painting)

In water colors you may use the CARMINE LAKE very watery for the pink flowers and for the lavender flowers you can use a very light tone of COBALT BLUE mixed with a trifle of CARMINE LAKE. For white flowers of this kind you can use the PAYNES GREY very watery. Apply the details

with a small brush and use this brush always full of color.

Sweet Peas—(Oil Painting)

For the painting of these pink flowers in oil painting you may use **CARMINE LAKE** mixed with a trifle of **VERMILION** and plain **WHITE**. For lavender flowers you may add to these three colors a small quantity of **COBALT BLUE** or **NEW BLUE**. For white flowers you may use plain **WHITE** and a trifle of **COBALT BLUE** with **EMERALD GREEN**.

Always apply dark shadows first and paint the high lights while the color is still fresh.

Daffodils and Yellow Daisies—(China Painting)

Yellow flowers should be painted in china with **BROWN GREEN** applying the shadows alone in the first firing. We mention two kinds of flowers such as daffodils and yellow daisies, but every yellow flower should be painted with the same method and colors as used for these two. In painting daisies you should use a small pointed brush and apply the small lines that you will find in the petals. Leave plenty of high lights and on the second firing you can wash over the whole flower with a thin coating of **LEMON YELLOW**.

The center of the daffodil is in **ORANGE YELLOW** and also the center of the daisies, though this latter sometimes has a trifle of **YELLOW GREEN** mixed with it.

Daffodils have generally six petals and these petals should be painted properly, and on the contrary daisies have no certain accurate number of petals.

Daffodils and Yellow Daisies— (Water Color Painting)

In water color painting you may use **RAW SIENNA** for the shadows of the daffodils and **LIGHT**

CADMIUM for the lighter tones. The center of the daffodils are in dark Cadmium YELLOW and the same color can be used also in yellow daisies, only in this case the center is more GREEN and for this you may add a trifle of EMERALD GREEN to the YELLOW. Paint these flowers freely and apply little touches with a small brush.

Daffodils and Yellow Daisies—(Oil Painting)

In oil painting you may use Light CHROME YELLOW for the light shades and CADMIUM YELLOW mixed with RAW SIENNA and WHITE for the shadows. These colors are useful for both daffodils and yellow daisies.

In the center you may use DARK CADMIUM YELLOW for the daffodils and the same color made a little more GREEN for the center of the daisies. Keep the high lights the last and apply your details with a small brush.

White Daisies and Easter Lilies—(China Painting)

White daisies are generally painted with a dark background as such a background will carry out the white effect of the flower. In fact, in every white flower a certain background of medium strength will be necessary and I would advise a background in GREENS or in dark GREYS. DEEP BLUE GREEN well padded will make also a good background for white flowers. I would advise you to draw the white daisies showing the size and shape of the petals and then fill in the background. Your flower will show nice and white.

It is advisable to use a small lining brush for some details in the daisies and for the delicate shadows you may use COPENHAGEN GREY. The center is in EGG YELLOW shaded with a trifle of BROWN GREEN. Do not apply too much color in the shading

of the daisies because the more the color the less natural they will look.

The same color used for white daisies can be used on the Easter Lily and perhaps with all the white flowers. These lilies have a delicate touch of YELLOW in the center and you can apply this tint on the second firing when all the shadows are burned in. The few small seeds in the center are in EGG YELLOW or YELLOW BROWN. These lilies should also have a dark background and DEEP BLUE GREEN will be a very pretty combination.

White Daisies and Easter Lilies—(Water Color Painting)

As I mentioned in the china painting such a white flower as daisies and lilies should have a certain background so as to carry out the white flowers. For the shading of the daisies and lilies you may use a very watery wash of PAYNES GREY mixed with a trifle of EMERALD GREEN.

The center of the daisies are in INDIAN YELLOW and also the seeds of the Easter lilies. Delicate touches of LIGHT CHROME YELLOW in the center of the lilies will be very appropriate. Do not over work the white flowers and leave plenty of high lights lest they look black and heavy.

White Daisies and Easter Lilies—(Oil Painting)

The very best way to paint white flowers in oil painting is to have a general color in the canvas say of GREY or GREEN and apply the white daisies or lilies with plenty of FLAKE WHITE right over the background. See that every touch counts for one petal of the daisies or for every petal of the lilies as the handling of the brush is a very strong help in portraiting the shapes of the different flowers.

The center of the daisies is in DARK CADMIUM YELLOW shaded with RAW SIENNA and this will also be used for the seeds in the lilies. The best color for the shading of white flowers will be FLAKE WHITE and a very trifle of IVORY BLACK and BANDING BLUE. Any transparency can be made by using WHITE in a trifle of LIGHT YELLOW of any kind.

Morning Glories—(China Painting)

A beautiful purple color seen in the morning glories when they are in full bloom can be made with VIOLET COLOR 2 and the shadows with the addition of PURPLE BLACK. ROYAL PURPLE will make also a beautiful color and RUBY PURPLE 2 mixed with BANDING BLUE will give you many different shades which can be changed accordingly, only by adding more or less BLUE.

There are also pink morning glories and these can be painted with SWEET PEA PINK and shaded with touches of AMERICAN BEAUTY COLOR. The strong lines dividing the flower in five parts are nearly always in RUBY PURPLE 2. In the lavender shades you may use the same VIOLET COLOR only thinner and the white flowers of this kind can be painted with COPENHAGEN GREY.

The five partitions are always made with either RED or PURPLE COLOR. Apply the shadow in the center of the flower and at one side only so as to make a cup like effect.

Morning Glories—(Water Color Painting)

In water color painting you may make a beautiful VIOLET COLOR by mixing COBALT BLUE and CARMINE LAKE and by adding more or less of the BLUE you will make a darker or lighter PURPLE. The five partitions of the flower are generally in

CARMINE LAKE and there is also a delicate tone in the center of the flower which can be made by using a small quantity of any light YELLOW that you have at hand.

The lavender flowers of this kind are painted with less CARMINE and more BLUE, and with a more watery color. For pink morning glories you can use this CARMINE LAKE very delicate and thin. For white flowers you may use PAYNES GREY and the five partitions will be in either CARMINE or VIOLET COLOR. Be careful in making the right number of partitions in the flower which should always be five.

Morning Glories—(Oil Painting)

In oil painting also you can make a very beautiful VIOLET COLOR by using COBALD BLUE mixed with CARMINE LAKE or CRIMSON LAKE. By adding to these two colors some WHITE the color will be still better and lighter.

For pink morning glories you may use CARMINE LAKE and plenty of WHITE and for white morning glories you may use FLAKE WHITE with a small quantity of IVORY BLACK and COBALD BLUE. The delicate tones in the center can be made with any YELLOW at hand. The addition of PRUSSIAN BLUE to any of the given colors will make a very dark rich tone.

Nasturtiums—(China Painting) (See page 25)

There are a great number of different shades in the Nasturtiums, some of them being YELLOW, some being ORANGE, some being RED, some being PURPLE and some being nearly BLACK. Notice that these flowers have five petals and be certain to paint the proper number of them. There are in every petal a number of touches in a dark tone on

the centre of the petals, toward the attachment. These should be applied at first by using FINISHED BROWN or BLACK. Apply now the shadows of the flowers by using BROWN GREEN for the yellow flowers. VIOLET or IRON for the red flowers and DARK FINISHING BROWN for the other dark ones.

The center of the flower is always in NEUTRAL YELLOW or BROWN GREEN mixed with EGG YELLOW. On the second firing you may cover the whole flower with ALBERT YELLOW for the yellow flowers, YELLOW RED NO. 2 for the red flowers and RUBY PURPLE NO. 2 mixed with a trifle of HAIR BLACK for the other dark flowers. Of course you may add a number of different shades if you think they are necessary.

Nasturtiums—(Water Color Painting)

In water color painting for the yellow nasturtiums you can use RAW SIENNA for the shading and LIGHT CADMIUM YELLOW for the high lights. For the red nasturtiums you may use BURNT SIENNA for the shadows and VERMILION for the high lights. For the dark flowers you may use VAN DYKE'S BROWN for the shadows and CRIMSON LAKE for the high lights.

The dark spots at the center of the flowers are always in IVORY BLACK or VAN DYKE'S BROWN.

Nasturtiums—(Oil Painting)

In oil painting you may use RAW SIENNA for the shading and LIGHT CHROME YELLOW for the yellow nasturtiums. BURNT SIENNA for the red flowers perhaps adding to the latter color a trifle of VERMILION. For the darkest flowers you may



GRAPE SKETCH BY D. M. CAMPANA

use IVORY BLACK for the shadows and BURNT SIENNA for the high lights.

The dark spots at the center of the petal are in IVORY BLACK or VAN DYKE'S BROWN. To all these colors of course you can add a number of other shades according to your effect or to the composition of the picture.

Lilacs—(China Painting)

This flower is in a lavender shade and varies considerably. Sometimes you find it very delicate and faded and other times more purplish and strong. The weather and also the age of the flower influences its color as when it is several days old it will become a more faded and less brilliant tone.

Lilac comprises a large number of small flowers one next to the other and rather crowded in. I advise you to make these little flowers with one petal for every touch and leaving a small round space in the center.

If you will re-read the chapter on Forget-Me-Nots and follow the same method for the painting of lilacs, you will find this to give very satisfactory results. Every one of the little flowers have four petals and this fact must be well considered, for if you make more petals than is natural with the flowers, the decoration will be faulty.

On the second firing you can apply the shadows of the flowers and to make the effect more proper you may shade only two of the four petals and the flower will acquire a cup like form which is the proper style of the lilacs. It is proper to leave a small space here and there between these little flowers as these small spaces will lighten the effect.

You may use VIOLET COLOR NO. 2 for the painting of lilacs on china and if this color might

prove a little too blue, you may add a small quantity of ROSE COLOR or SWEET PEA PINK or if you do not have them, use PEACH BLOSSOM or any such color you may have at hand. In fact, by using any of these pinks with the addition of a light blue such as TURQUOISE BLUE or SEVRES BLUE, you can make a very appropriate lilac shade using more or less blue according to the proportion of pink used to your blue.

Lilacs—(Water Color Painting)

In water color painting you can make a large variety of lavender tints for lilacs by using COBALT BLUE with CARMINE LAKE and the more the CARMINE the warmer will be the tone. If you do not have COBALT BLUE you may use NEW BLUE or even ULTRAMARINE BLUE. If you do not have CARMINE LAKE you can use CRIMSON LAKE, in fact, you could use any of the lakes and always produce a good color for the flowers.

The best method of painting this subject in water colors is to apply one touch for every petal and begin from the upper part and come down quickly with a full brush until you have the group of lilacs complete. The small touch in the center can be applied on the end when the general color is complete. You should be careful in leaving out a considerable number of small high lights which will suggest other petals and which will make the effect easy and delicate.

Lilacs—(Oil Painting)

In oil painting like water color painting you can make a very pretty shade for lilac flowers by using COBALT BLUE or NEW BLUE with CARMINE LAKE or CRIMSON LAKE or in fact with any lake you have at hand. Apply the petals with a touch

for every one and use a rather dark color reserving the light touches for the very end of the painting. Of course, all these light touches are made by mixing WHITE with the other two colors mentioned before and the more WHITE the lighter will be the tone.

These flowers give a good opportunity for a little display of stroke effect in oil painting as there are so many small petals and these petals are so crowded one into the other that you can work freely and use your brush in almost any manner.

Wistaria—(China Painting)

The general effect of wistaria is in a lavender delicate color very similar to the lilac. In fact, the color that you use for the lilac could be very properly used for the wistaria and you will notice that this flower has one very large petal at the upper part and another one curled up, hanging from the upper petal. This second petal is generally more colored than the other one is, it is a trifle more purple than the other petal.

I would suggest that you use VIOLET COLOR NO. 2 mixed with about one third of ROSE COLOR or any other pink if the ROSE COLOR is not at hand and if you have no VIOLET COLOR you can mix TURQUOISE BLUE or BANDING BLUE with about three fourths of ROSE COLOR. These mixtures will give you a pretty combination. In the center of the upper petal there is a very delicate touch of a color which you can make by using a very small quantity of LEMON YELLOW.

Wistaria—(Water Color Painting)

If you read the instructions on lilac painting and you follow these suggestions for the mixing of colors

you will find these shades to be very appropriate also for the wistaria. Apply the color with a large brush and have this color very watery, allowing it to run freely because, with the water colors, when they run down from your brush freely they will make a far better touch. If you go over again and again, and tinker with the tint, no good result will be obtained.

The color I would suggest for this flower is a mixture of COBALD BLUE and CARMINE LAKE or any other lake you have at hand. The more of the blue the darker will be the shade. You may use your own judgment so that you make the effect desired.

Wistaria—(Oil Painting)

For oil painting you can also use COBALD BLUE mixed with a good deal of WHITE and a trifle of CARMINE LAKE or any other lake that you may have at hand. If you have a VIOLET COLOR already made up in tubes such as MAUVE you may use this with the addition of WHITE otherwise you can mix these colors according to the dark or light tint that you wish to make. Apply the dark tones covering the whole flower and you apply afterwards the light parts until the flower is completed.

Grape Painting—(China Painting)

Grapes are of varied colors as for instance, Purple grapes, White grapes, Green grapes and Red grapes. Of course there is no exact color to be used for all grapes, but a line of different effects and different colors to be used for the painting of these fruits will be a very good help to the students. Before all, have a good drawing of your grapes and see that the lines

should be simple and round. Of course, there are grapes that are oval but you will never find grapes with angular or square shapes and if you paint them with a broken edge they will always look bad and poor.

I would advise students to have a good drawing of the grapes before they start to apply the color and to see that the upper grapes be larger in size than the lower grapes toward the end of the bunch. This fruit is transparent the liquid inside allowing the light to shine through and if you look at it carefully you will always see a ring of reflected light at the lower edge of the individual grapes. It is necessary that you should leave this reflection because it is one of the important points that will show the character of the grapes.

A good color to use for dark grapes in china painting will be the PURPLE BLACK mixed with either a trifle of BANDING BLUE or better yet with VIOLET COLOR. Apply the shadow on one side of every individual grape, this shadow to be in the form of a half moon, and leave the other part of the grape plain WHITE. Remember that there is a little transparency below the shadows which should now be left WHITE.

On the second firing you may cover the whole grape with VIOLET COLOR shaded down with a trifle of PURPLE BLACK. Have this coating rather delicate and apply your transparencies by using RUBY PURPLE rather thin. Cut out the clean high lights in the center of all grapes and apply your sharp details with a small brush using PURPLE BLACK pure. On light grapes which is generally called Green grapes I would advise you to put your shadows over every individual grape with a thin

touch of OLIVE GREEN leaving the light part plain WHITE.

On the second firing you can wash all over the grapes a very delicate shade of MOSS GREEN covering all of the grapes, the transparencies to be made in EGG YELLOW. Cut out the high lights in the center of every grape. Apply your details with a trifle of SHADING GREEN not very dark.

For red grapes I would advise you to use VIOLET of IRON applying the shadows with this color but not heavy. Leave the lights clean as these can be applied on the second firing with an all over tinting of a very thin RUBY PURPLE NO. 2 mixed with a trifle of DARK POMPADOUR RED. The transparencies can be painted in YELLOW RED. Cut out the high lights and retouch small details with VIOLET of IRON.

The stems are generally painted in MOSS GREEN.

Grape Painting—(Water Color Painting)

In water color painting it is necessary to use a full brush and start to paint the top grapes coming down gradually to the lower one. Always allow for the lights and high lights because from these depends the lightness and brilliancy of the grapes.

The shadows of the light grapes should be done with RAW SIENNA shaded down with a little EMERALD GREEN. The reflections are in LIGHT CADMIUM YELLOW and the general light tint of grapes are in a very thin wash of EMERALD GREEN tinted down with a trifle of COBALD BLUE. This delicate shade is very cool and pretty and you will always find it in light grapes.

No doubt you have left out the high lights in the center of the grapes as these are left plain WHITE.

For dark grapes use COBALD BLUE mixed with a trifle of CARMINE for the light parts and for the shadows use CRIMSON LAKE mixed with COBALD BLUE rather strong to make a good dark shadow. For the transparencies use CARMINE LAKE.

For Red grapes use CRIMSON LAKE mixed with a little PAYNES GREY for the shadows. Use this color not very dark. For the light shades use a trifle of VERMILLION toned down with a small quantity of COBALD BLUE. The transparencies are in VERMILLION. Always give the dark details on the end and treat the grapes very simply and quickly.

The stems of the grapes are in INDIAN YELLOW mixed with a trifle of any GREEN that you may have at hand.

Grape Painting—(Oil Painting)

In oil painting purple grapes are painted with IVORY BLACK and a touch of CRIMSON LAKE for the dark shadows. The light parts are in COBALD BLUE, WHITE and a trifle of BLACK making it a delicate gray. The transparencies are in CRIMSON LAKE mixed with WHITE.

Red grapes are painted with CRIMSON LAKE, a very small trifle of IVORY BLACK, and WHITE for the shadows. The light parts are painted in CARMINE LAKE with WHITE, and the transparencies with VERMILLION RED. The high lights are always applied on the end with a touch of WHITE. Of course, these are colors dealing in general but you may use your own judgment in adding or altering these shades according to your needs.

The stems of the grapes are in YELLOW mixed with a trifle of RAW SIENNA.

Blackberries—(China Painting) (See page 15)

Blackberries are painted with a dark color such as BEST BLACK but still better would be the PURPLE BLACK mixed with BANDING BLUE in equal proportions, perhaps adding a trifle of any purple to warm up the tint. Cut out few high lights in the center of the berry and re-fire. Of course, if you see that you need a little more details you can supply this before you fire it the second time. Do not apply the BLACK too heavy or lumpy because lumpy colors are liable to chip off.

Blackberries—(Water Color Painting)

Paint blackberries with PAYNES GREY and apply the dark shadows in a ring like shape. Start from the center and add more and more rings but see that there is much shadows on one side and very little on the other. When these shadows are complete and the berries are of the proper shape you may wash over a quick touch of COBALD BLUE mixed with a trifle of CRIMSON LAKE and leave out a number of high lights here and there to make the fruits very light and crisp. Some dark touches can be made with IVORY BLACK.

Blackberries—(Oil Painting)

For oil painting you can paint blackberries successfully by using IVORY BLACK perhaps mixed with a trifle of COBALT BLUE for the shadows and the same color with the addition of some WHITE for the light parts. In the end you may apply some touches of WHITE for high lights.

If there is any reddish shade to be applied, as for

instance in the berries not yet ripe you may use more of the CRIMSON LAKE and WHITE.

Raspberries—(China Painting)

In china painting you may paint raspberries in the very same method as you paint blackberries, and I would advise you to read the chapter on blackberries. The colors of course must be changed and you may use DARK POMPADOUR for the shadows and if this color is not at hand you may use BLOOD RED. Apply the same color, only much thinner for the light parts and have high lights nice and clear.

Raspberries—(Oil Painting)

The CARMINE LAKE or CRIMSON LAKE mixed with FLAKE WHITE will give the proper color for red raspberries. Use more of the PURPLE for the dark parts and more of the WHITE for the light parts. The high lights are in plain, clean WHITE.

Strawberries—(China Painting)

Strawberries are painted on china with DARK POMPADOUR RED for the shadows and for the light parts you may use the same color only very much thinner. The RED BLOOD NO. 2 is also a good color for this fruit.

Notice that there are many small high lights on this berry which in the beginning must be left white and which will be covered on the second firing. Toward the point, the strawberries are a trifle more YELLOW, this shade can be produced with a very small quantity of NEUTRAL YELLOW mixed with MOSS GREEN.

Strawberries—(Water Color Painting)

For this fruit use CRIMSON LAKE mixed with VERMILION and use it dark on the dark shad-

ows and much thinner on the light parts. Be certain to leave out some of the high lights and if there is a light color at the point of the berries you may use a touch of INDIAN YELLOW mixed with any light GREEN at hand.

Strawberries—(Oil Painting)

CRIMSON LAKE and WHITE with the addition of a trifle of VERMILION will be a good color for strawberries in oil painting. Of course some of the berries may be a trifle more or less ripe and the students should change the proportion of the colors so as to make the proper effect.

Currants—(China Painting)

This little fruit is painted very much like grapes only in a smaller size and by using the YELLOW RED NO. 2. Use this color on one side in a round crescent like touch and the lighter shade on the light part can be applied with the same color only much thinner.

On the second firing if you need a little darker details you may apply this with DARK POMPADOUR RED. The small point on the lower part of the currant can be made with SHADING GREEN or any dark color.

Currants—(Water Color Painting)

In water color painting you may use FRENCH VERMILION for the shading of the currants and in certain parts you may add to this color a trifle of CARMINE LAKE. Leave some high lights plain white and the small point at the lower parts can be made in PAYNES GREY.

Currants—(Oil Painting)

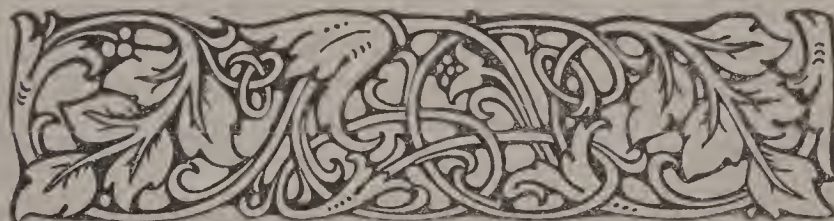
In oil painting also you may use the VERMILION and if necessary a trifle of BURNT SIENNA.

If necessary add a trifle of White to your lighter parts and the small point at the bottom of the fruit is in BLACK or any dark color.

Apples and Pears—(China Painting)

Apples and pears have many different colors but the kind more used for decorative work in painting, are generally the red apples and also a kind of partly red pear. For the RED parts of apples and pears, you may use YELLOW RED No. 2, but for the dark red you can also use VIOLET of IRON, also light POMPADOUR RED. You may shade these red tones according to your need. The yellow parts of the apples and pears are painted with a trifle of ALBERT YELLOW and the GREEN parts with BROWN GREEN. You may leave sharp high lights on the light part of the fruit and on the center of the apple, right opposite, you can paint the small touches of SHADING GREEN. Of course for apples that are more green, you may use APPLE GREEN tone, while on the contrary you can use more RED for the red apples and pears.

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Apples and Pears—(Water Color Painting)

The red tones on the red parts of the apples and pears are made with VERMILLION, while BURNT SIENNA is used for the very dark parts. Sometimes a trifle of CARMINE LAKE can be added to the VERMILION. The yellowish tones can be made with INDIAN YELLOW pure. Leave sharp high lights white, and for dark touches use any dark GREEN that you may have at hand.

Apples and Pears—(Oil Painting)

In oil painting you may paint apples and pears by using a good deal of WHITE mixed with DARK CHROME YELLOW for the yellow tones. Use VERMILION and CARMINE LAKE for the red parts and DARK CHROME GREEN mixed with a light YELLOW for the greenish parts. In this case I would advise you to apply the light parts first and add the middle and dark tones in the end.

Plums—(China Painting)

A good color for plums in china painting would be the PURPLE BLACK for the dark tones while

for the lighter parts DARK VIOLET COLOR NO. 2 mixed with a trifle of PURPLE BLACK would be good. Leave a certain number of high lights on one side of the fruit and apply the colors smoothly to make it look clean and pretty. Notice that in plums there is a certain deep line in the center of the fruit and you must leave this deepness very clear and sharp.

Plums—(Water Color Painting)

In water color painting plums can be painted by mixing PAYNES GREY with a trifle of COBALT BLUE. Use these colors darker on one side of the fruit and very watery on the light parts and leave a certain high light at one side.

Plums—(Oil Painting)

In oil painting you may use IVORY BLACK and COBALT BLUE for the dark parts of the plums and for the light parts you may add to these colors a certain amount of WHITE and perhaps a very small quantity of CARMINE.

Geranium—(China Painting)

This flower is found in a variety of different shades and the most popular color is the red and purple, these colors being seen in almost every garden and also in a good many houses. There is also a white geranium and a pink geranium, but I will give here the colors for the most popular of all and would suggest for the red flowers, the use of YELLOW RED and if this color is not at hand you may use CARNATION. For the pink geranium I would advise you to use AMERICAN BEAUTY COLOR which is a strong pink and for the dark purple geranium I would advise you to use RUBY PURPLE NO. 2.

These colors can be used thin for the light parts and thick for the dark shadows, though on the red geranium a good dark shadow can be done with VIOLET of IRON. You will notice how these flowers come in clusters of five, six or more and they have an attachment on the back joining together in one single place at the stem.

Geranium—(Water Color Painting)

In water color painting for the red geranium you may use the FRENCH VERMILION shaded with a trifle of CRIMSON LAKE. For the pink geranium you can use GERANIUM LAKE which is a very bright color, and you may shade this color with a trifle of CARMINE LAKE. For the very dark purple flowers you may use CRIMSON LAKE shaded with a trifle of IVORY BLACK. Have plenty of color in your brush so that your liquid color will run down and make a smooth, even touch.

Notice that in the center of the flower there is a small deep cavity which of course you must show and put in at the end of the painting.

Geranium—(Oil Painting)

In oil painting you can use the VERMILION RED for the red geranium shaded with a trifle of CRIMSON LAKE. For the pink geranium you may use the VERMILLION mixed with FLAKE WHITE more or less of the WHITE according to the deepness of the shade desired. For the dark purple geraniums you can use CRIMSON LAKE perhaps mixed with a trifle of IVORY BLACK.

In painting geraniums be certain and follow a certain rule regarding the quantity of petals for every flower as this is a very important matter in all paintings that you will undertake.

Oranges and Lemons—(China Painting)

Please notice that both oranges and lemons have an uneven surface and in painting them you must endeavor to show this peculiar roughness of their skin. In painting on china, apply the shadows of the oranges with FLESH SHADOW or if this color is not at hand with BROWN GREEN mixed with a trifle of YELLOW BROWN.

The shadows of lemons is in BROWN GREEN mixed with a trifle of LEMON YELLOW. On the second firing you cover the whole orange with ORANGE YELLOW and the lemon with LEMON YELLOW. If this latter is a trifle GREEN, you may add to the YELLOW a very small quantity of APPLE GREEN.

Oranges and Lemons—(Water Color Painting)

In water color painting you may use DARK CADMIUM YELLOW for the general shade of the oranges and the shadows can be applied with the addition of RAW SIENNA. For the general tint of the lemons, use light CADMIUM YELLOW and for the shadows use RAW SIENNA mixed with a trifle of EMERALD GREEN.

Oranges and Lemons—(Oil Paintng)

In oil painting oranges are painted with ORANGE YELLOW for the general shade and for the darker parts you may add RAW SIENNA. For the general tint of the lemons you can use LIGHT CHROME YELLOW or perhaps any light YELLOW and for the shadows you may use RAW SIENNA mixed with a very trifle of EMERALD GREEN. Of course, in oil painting there is always the addition of WHITE which you must use according to your need.

Nuts—(China Painting)

The color of nuts is generally a light delicate BROWN tint and walnuts, hazelnuts, hickory nuts, almonds, acorns and any hard shelled nuts can be painted for the shadow in AUBURN BROWN or HAIR BROWN and the light parts with a general tint of a very thin MEISSEN BROWN. Chestnuts, for instance, are much darker in color and for these you can use CHESTNUT BROWN dark or light according to your need.

Peanuts are a trifle more GREY and these can be painted with the addition of COPENHAGEN GREY to the MEISSEN BROWN. Always apply the dark shadows at first and the light tones on the second firing.

Nuts—(Water Color Painting)

In water color painting you may use the VAN DYKE BROWN for the dark shadows in the different nuts. I would suggest, if this color is too dark, that you may add RAW SIENNA to the former color. For the light tints you should use RAW SIENNA very thin mixed with a trifle of BURNT SIENNA. Of course, some of the nuts are darker in color than others and you should study this matter carefully and add more or less of these colors until you obtain the proper shade.

Nuts—(Oil Painting)

In oil painting you may use VAN DYKE BROWN or BONE BROWN mixed with a trifle of ORANGE YELLOW. For the light parts add a certain quantity of WHITE and less of the BROWN, also more of the ORANGE. If you do not have the ORANGE use any strong bright YELLOW that you may have at hand. In any case be certain to study the drawing of your fruit so that people may understand its char-

acter at once and know which fruit you wanted to reproduce.

Cherries—(China Painting)

There are different kinds of cherries, some being lighter and others rather dark and for the light red cherries I would advise you to use **YELLOW RED** or if not at hand you may use **CARNATION RED**. On the dark parts of these red cherries you can use a trifle of **DARK POMPADOUR RED**.

Notice that cherries have a glossy surface and this gives the fruit quite a strong high light which you should endeavor to keep in plain **WHITE** china.

The dark cherries are painted with **PURPLE BLACK** mixed with a trifle of **BLOOD RED** or **BLOOD RED No. 2**. Some of the cherries have a purplish hue and for these you can mix a small quantity of **RUBY** or **PURPLE** with the **PURPLE BLACK** itself.

For the very light yellow cherries you could use **BROWN GREEN** mixed with a touch of **YELLOW BROWN** for the shadows and for the light parts **IMPERIAL IVORY** mixed with a trifle of **YELLOW BROWN**. As I said in the beginning of this chapter all cherries have strong high lights on one side which you should leave out in plain white china.

Cherries—(Water Color Painting)

In water color painting you can use **VERMILION RED** for the red cherries mixed with **CARMINE LAKE** for the dark shadows, while for the light parts you can keep the **VERMILION RED** pure.

The light yellow cherries will be painted with **RAW SIENNA** and **LIGHT CADMIUM** mixed for the dark parts and for the light parts the **LIGHT CADMIUM YELLOW** very thin and clear. Of course,

if you have not this special YELLOW you can use almost any light YELLOW at hand.

For dark cherries, you can use PAYNES GREY mixed with a trifle of CRIMSON LAKE or CARMINE LAKE. Use more of the PAYNES GREY on the dark parts. Do not forget to leave the high lights plain white, for if you cover your high lights, you will not be able to make successful high lights afterwards.

Cherries—(Oil Painting)

In oil painting you can use VERMILION RED for the red cherries with the addition of a trifle of BURNT SIENNA on the dark parts. The other dark cherries are painted with IVORY BLACK mixed with a trifle of either CRIMSON LAKE or CARMINE LAKE and the very light yellow cherries are painted with any LIGHT YELLOW that you may have mixed with a trifle of WHITE on the light parts and the same YELLOW mixed with RAW SIENNA for the shadows.

In oil painting you can apply the high lights with WHITE at the end of the lesson.

Peaches—(China Painting)

In china painting peaches are painted with a general light, delicate tint of IMPERIAL IVORY for the light parts and on the dark parts of this fruit, you may use BROWN GREEN mixed with a trifle of YELLOW BROWN. In the center of the peaches you must have that gray velvety effect by using a small quantity of any VIOLET COLOR that you may have at hand. Of course, this shade must be a bluish tone and you should apply this on the first firing.

On the second firing you can cover it with a delicate tint of the IMPERIAL IVORY as I have sug-

gested before so as to make the tints more subdued and pretty. If some of the peaches are a little more GREEN or a little more RED you can add a little of the APPLE GREEN or of the PEACH BLOSSOM COLOR according to the effect of the fruit and of the full decoration. I have mentioned several times that colors of fruits and flowers must very frequently be altered according to the general decoration of the china or picture which you are painting, as for instance, if your background is very dark or very bright you must paint your subject according to that background, while if the background is light and delicate the fruit and flowers should also be painted to harmonize with that special background.

Students, therefore, should use their own judgment in all cases and though I give here correct effects for the different subjects, they should also study and attempt to produce something of their own, as this is the best method for learning.

Peaches—(Water Color Painting)

In water color painting you may use, for the light tones of the peaches, a thin shading of DARK CADMIUM YELLOW and for the pretty GREY tones in the center you may add a trifle of PAYNES GREY mixed with a small trifle of CARMINE. The dark shadows can be made with RAW SIENNA. You may alter these three shades if you wish to make the fruit less or more colored according to your picture.

There is no high lights on peaches as this fruit is velvety at the surface and rather dull. Perhaps a little touch of CARMINE very light here and there will help the effect.

Peaches—(Oil Painting)

In oil painting you may apply at first the dark shadows in RAW SIENNA and you may come toward the center with a mixture of WHITE, COBALT BLUE and a very little CARMINE so as to make a neutral shade looking a little violet in tone. Toward the light parts you could use WHITE with RAW SIENNA and the addition of ORANGE YELLOW or DARK CADMIUM YELLOW.

Change the colors a trifle according to your picture and background.

Gooseberry—(China Painting)

In china painting the green gooseberries are painted with a very delicate thin tinting of OLIVE GREEN. You will notice that this fruit has some long lines crossing over the fruit and these small lines can be also made with OLIVE GREEN using this color with a very small lining brush. You may use the same color for the shadows and for the lighter parts.

If some of the berries have a pinkish tone, you can use a very thin touch of DARK POMPADOUR. The thorny little parts which you notice all over the surface of the fruit is made with a very fine pointed brush using OLIVE GREEN.

Gooseberry—(Water Color Painting)

In water color painting you may use a trifle of HOOKER'S GREEN LIGHT very watery for the light parts and a trifle darker for the shadows. Apply the small lines crossing the fruit when the general color is dried and with a small liner. If some of the fruit has a rosy color you may attain this color by using a delicate touch of CARMINE LAKE.

Gooseberry—(Oil Painting)

In oil painting you may use also a light GREEN of any kind which you may have at hand and add to it a certain quantity of WHITE to make the desired tone. At the dark part of the fruit use more of the GREEN and on the other side more of the WHITE. The small lines crossing over the fruit are made with the same color only by using a small lining brush.

Mountain Ash—(China Painting)

In china painting you may use either CARNA-TION RED or YELLOW RED No. 2 for the painting of mountain ash. In the dark shadows you may add a trifle of DEEP RED BROWN or VIOLET of IRON. If that color is a trifle too light for your decoration you may use the LIGHT POMPADOUR for the general color and DEEP RED BROWN for the shadows.

This fruit has a small high light, which you should keep plain white. Be careful in keeping the round shape of the fruit, as, if you make some oval and some round, they will not appear natural.

Mountain Ash—(Water Color Painting)

In water color painting you may use the FRENCH VERMILION mixed with a trifle of BURNT SIENNA for the general tint of this fruit. For the dark shadows you may add more BURNT SIENNA and leave the high lights plain WHITE.

Mountain Ash—(Oil Painting)

In oil painting you may use also the VERMILION for the general shade of the fruit, perhaps mixed with a small quantity of CARMINE LAKE. For the shadows you may mix with this color VAN DYKE BROWN and for the high lights you may use plain WHITE.

Blueberries—(China Painting)

Blueberries in china painting are painted with PURPLE BLACK mixed with a trifle of BANDING BLUE. Leave the little high lights in the center and use more of the BLACK toward the shadows. You must draw the shape correctly so that they all will look alike.

Blueberries—(Water Color Painting)

In water color painting you use the PAYNES GREY and if necessary a trifle of COBALT BLUE. Be certain to leave out the high lights.

Blueberries—(Oil Painting)

In oil painting you use IVORY BLACK mixed with COBALT BLUE and perhaps a trifle of WHITE. High lights are applied on the end with a light touch of WHITE.

Pine-Cones—(China Painting)

In china painting you use the AUBURN BROWN or HAIR BROWN for the dark shadows of the pine-cones. Apply the shadows in half round sharp touches very much like a fish scale and toward the light part of the cone have these touches a little smaller.

In the second firing you wash all over the cone a thin touch of MEISSEN BROWN. You may strengthen the shadows with FINISHING BROWN and the cones will look pretty and natural.

Pine-Cones—(Water Color Painting)

In water color painting you may use BURNT SIENNA for the dark shadows of the pine-cones. The light parts should be painted with DARK CADMIUM mixed with a trifle of the BURNT SIENNA. For the dark touches use VAN DYKE BROWN.

Pine-Cones—(Oil Painting)

In oil painting you may use VAN DYKE BROWN for the dark shadows and BURNT SIENNA mixed with WHITE and ORANGE YELLOW for the light parts. Use more or less of the VAN DYKE BROWN as you need.

Leaves

Every fruit or flower has, of course, a different style of leaf and also a different color. For instance, roses have leaves with a dented edge very much like a saw and when you paint these leaves or when you paint roses you should paint the proper shape of the leaf, otherwise the flower and the leaf will not appear related.

The poppies, for instance, have a leaf which is rather raggy and with a broken edge. The narcissus has a long, straight leaf. The violet has a round, or nearly round, shape of leaf and so has the nasturtium. Now if you put a nasturtium leaf to a rose, or a violet leaf to a narcissus, you undoubtedly realize how absurd the effect would be. When you copy flowers or fruits it is of the most importance that you should study the character of the leaf, especially regarding its form.

The colors of the leaves may vary considerably on certain seasons of the year, for instance, leaves may be a trifle more green in the spring than at some other season or perhaps some of the leaves being withered may become more YELLOW or perhaps a little RED. These colors, even if not very correct, may be overlooked, but not so with the proper form of the leaf.

You will also notice that the leaves of roses grow in clusters of three, five, seven and perhaps more, and how they attach themselves symmetrically to the

stem. The violet leaves, for instance, start from the roots of the plant. Leaves of such flowers as narcissus, tulip, etc., start from almost any part of the branch, and apples, pears, peaches, cherries, etc., have also no rules in this respect.

All these simple hints should be well understood by students and in painting the different flowers and fruits should follow the rules accordingly.

I will give you a general idea of the different GREENS used in painting leaves, these different shades being used according to your judgment and also according to the general effect of the decoration. As I stated in the beginning of this chapter the colors of the leaves are dark GREEN in the young life of a flower or fruit and becomes more and more YELLOW or RED with the passing of time. You, therefore, should not follow closely the use of a certain color of GREEN, but make changes and alter the effect so as to make a pretty color combination.

Leaves—(China Painting)

In everything you paint, three shades are necessary, as for instance, dark shadow, medium shadow, and the light parts. Leaves should have a dark shadow perhaps in a very small proportion, the medium shadow in a larger proportion and then the light part which is the part receiving the light direct, and about as broad in space as the medium shadow.

A good color for the dark shadow of the leaves is the SHADING GREEN or if a very dark color is desired, the DARKEST GREEN. For the medium shadow ROYAL GREEN or OLIVE GREEN or if you have it at hand, EMPIRE GREEN. Either one of these three colors will be good for the medium shadow. For the lightest parts of the leaves you

may use either one of the following colors: APPLE GREEN, YELLOW GREEN, MOSS GREEN, or perhaps a very thin coating of RUSSIAN GREEN. If the leaves are in a very yellow tone, for the dark parts I would advise BROWN GREEN and for the light shades MOSS GREEN. If the leaves are reddish I would advise AUBURN BROWN or HAIR BROWN for the dark shadows, and perhaps YELLOW BROWN for the light parts. This later color is very pretty for autumn leaves.

As you notice that I have given several colors for leaves in different shades of GREEN, you must use your judgment in using the proper one. In grape leaves, for instance, there is a good opportunity for using some YELLOW and RED tones giving the impression that the leaves are a little old and withered; here you can use also a trifle of YELLOW RED or perhaps BLOOD RED, having touches of YELLOW BROWN and ALBERT YELLOW.

For shadow leaves in china painting you may use any neutral, low toned color. Shadow leaves are called those leaves which are deep in the background and which are generally very flat and without detail helping to give a relief to the main subjects in the foreground. For instance, if you have your fruit or flower painted and the main leaves painted in clean, bright GREEN, and all the details finished up carefully, you must have several leaves in the background painted with a delicate flat grey tone and these leaves are generally called shadow leaves because they are supposed to be way back from the foreground.

These shadow leaves are painted with a neutral color of any kind, as for instance, SHADING GREEN very thin or COPENHAGEN BLUE very thin, or

else MYRTLE GREEN very thin, or if the effect is to be very light you may use COPENHAGEN GREY. These shadow leaves have very little detail and they will help in making a very pretty effect. You may add a suggestion of a stem here and there so that they do not look loose in the air. The effect will be very pretty.

The shadow leaves are applied when you apply the background and, as for instance, you apply the IVORY YELLOW background you change this color occasionally with a touch of a GREY color suggesting the shape of a leaf and when you pad the background you also pad this leaf, making the effect very soft and pretty.

In china painting the best method for painting leaves is, of course, the painting on of dark shadows on the first firing and the application of the general green color on the second firing. When this second application is dried, a few dark touches of SHADING GREEN or DARKEST GREEN, applied with a lining brush, will give a very good finished appearance to the leaf.

When you apply the background to your decoration it is always advisable to run over or pad over part of the leaves, as this thin tint will soften the appearance of the leaves and make them, so to say, appear deep in the background.

Do not paint all the leaves of one coloring, but if you have some of the leaves in OLIVE GREEN and some, for instance, shadow leaves in a GREY COLOR you may add one or two leaves in BROWN GREEN, for instance, and a small one in YELLOW BROWN and you will find that this variety of color will improve the effect very much.

I find that in finishing up leaves, I apply the details on the very last, and use a dark color and a small lining brush which gives the finishing touch and completes the appearance of the leaves.

As I stated several times you should have a correct drawing of the leaves belonging to the special flower or fruit, and even if your color is not perfectly correct, at least it will not be out of drawing which is the worst fault of any kind.

Leaves—(Water Color Painting)

In water color painting you may use a combination of colors for the making of all leaves. HOOKER'S GREEN No. 1 and HOOKER'S GREEN No. 2 are two ready made greens for leaves, one being light and the other one dark. EMERALD GREEN is a very strong bright green which you may use for clean high lights. A good green which is very much used is a mixture of INDIAN YELLOW with PRUSSIAN BLUE. By using more of the YELLOW and less of the BLUE, or vice versa, you will have a variety of green tones very soft and sunny. If you wish to make a very dark green, of course you can always add a trifle of IVORY BLACK or if you want a dark yellowish shadow you can use RAW SIENNA mixed with a trifle of BLACK and perhaps of any BLUE. However, the INDIAN YELLOW is a very useful color when mixed with PRUSSIAN BLUE.

It will not be necessary to give here the beginning touches or the finishing touches of the different leaves, as it is understood that you should apply the dark shadows and later on the light parts. On the leaves for china painting I have also given a few rules which may be applied to water color painting, especially those that pertain to shadow leaves.

Shadow leaves in water color painting can be made with a trifle of PAYNES GREY and it is to this color that you may add a small quantity of any green that you may have at hand which will make the shadow leaves less or more green according to your general effect. These leaves can be applied either over the background or before, as in water color it is much easier to work out these details. Furthermore, if your background or leaves should be a trifle too dark you could lighten them by washing over with your brush some clean water and rubbing over and over until the colors are as light as you wish to have them.

I will not mention again the drawing of all leaves which you wish to paint, as this must be understood in every subject that you undertake. For instance, **drawing** is the very most important thing and **colors** are of a secondary importance.

Leaves—(Oil Painting)

The different colors used for the painting of leaves in oil painting could be classified by taking any of the YELLOWS and mixing these with PRUSSIAN BLUE or COBALT BLUE or else NEW BLUE. There is also the EMERALD GREEN which is a very clear, bright color used mostly for the light parts and still there is other greens, as for instance, CHROMES GREEN of which there is a light and dark shade.

In oil painting there is always a certain quantity of WHITE mixed with the other colors and you must of course, use enough of these colors to make the desired effect. RAW SIENNA will be helpful for cold, green leaves and for red or autumn leaves you may use BURNT SIENNA perhaps in combination

with ORANGE YELLOW. You may add a trifle of BLACK or more BLUE for the dark shadows and use a light shade of YELLOW perhaps mixed with EMERALD GREEN for the very clear, brilliant tone of green leaves. For the shadow leaves you may use any dark blue mixed with a trifle of WHITE and a small quantity of RAW SIENNA so as to make a dead, grey tone. Of course, in oil painting there is always a chance to change and add your color in case you have made any mistake, but I must remind you that you should do this only when your first application of colors are perfectly dry and the drying will take at least several days.

If students desire a complete list of colors, brushes and materials used in painting, they may have full catalog, free of charge, by writing the author of this book.

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